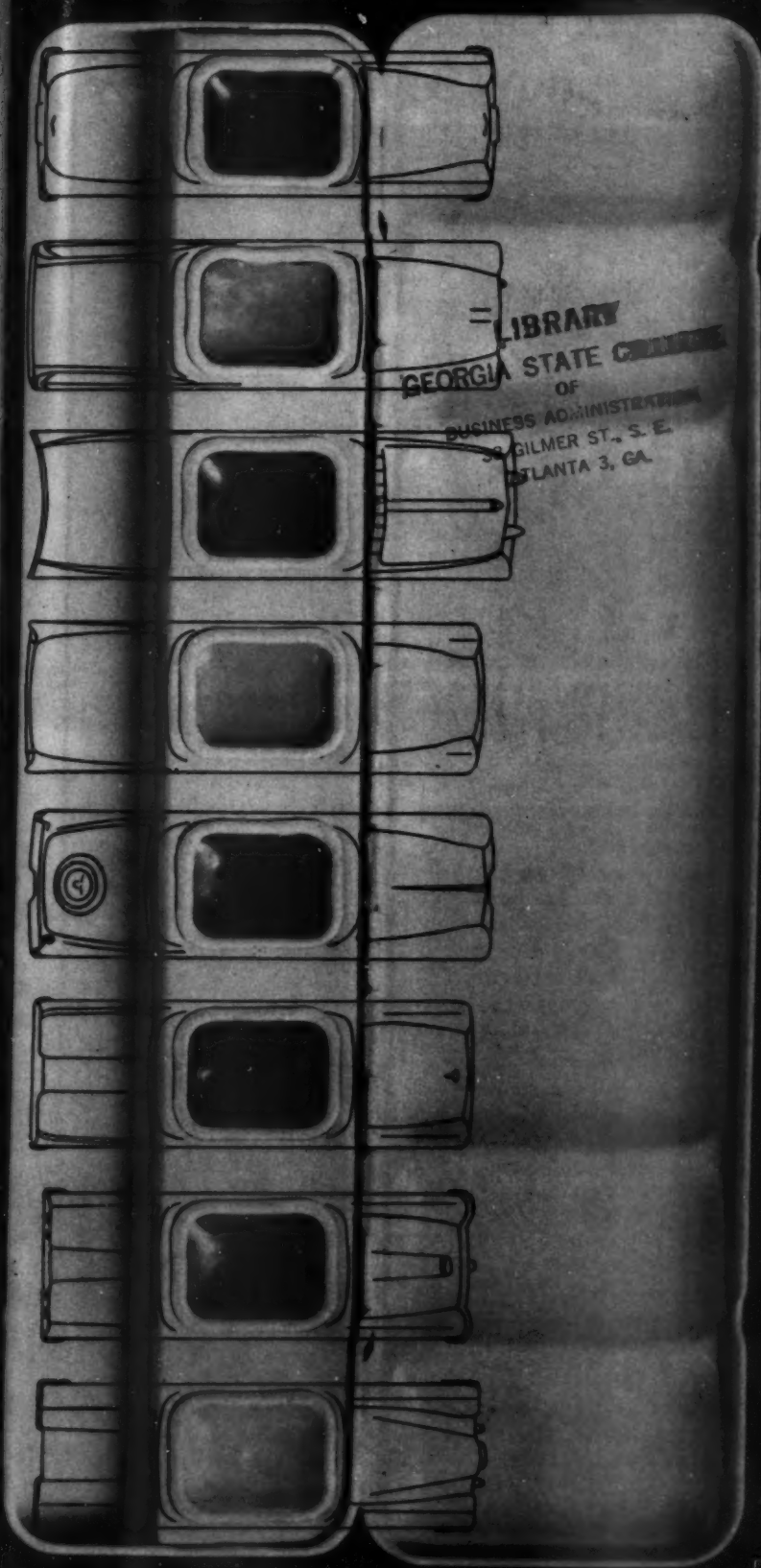


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ART DIRECTION ■ THE MAGAZINE OF CREATIVE ADVERTISING

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Publication: McCall's Magazine



Photographer: Ritter
Advertiser: Lederle Laboratories



Photographer: Cook Agency: Ogilvy, Benson & Mather Advertiser: Thom McAn Shoes

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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

Report From Detroit

The Detroit Awards Dinner was again the highlight of our year's activities and our annual exhibition of editorial art and design displayed at Wayne State University once more attracted wide and favorable comment. Looking back over the past year, our monthly meetings have been of an educational nature with better-than-average attendance. The hospital paintings project came off very well with some 60 paintings presented to hospitals in and around Detroit. Our Second Student Conference was planned for May 23, with a full-day program for some 150 students from five colleges. We feel we have made a substantial effort to help both the instructors and the Graphic Arts students of this area. We believe further that this is a tremendous field for us to work in, with many avenues opening from each project we have entered. For this we need many helping hands and stout hearts. From this, too, I firmly believe our club and its members will receive real satisfaction. All of us owe this to our past and to the future of these students.

Our annual exhibition of Editorial Art and Design showed the tremendous influence of photography which has presented itself the last few years. Illustrations showed a marked increase in quality with local and outstate artists solving Detroit's many problems. These briefly are the things we have accomplished this year, and this also offers a challenge to us to do even better in the future.

Warren Kemp, President
Detroit Art Directors Club

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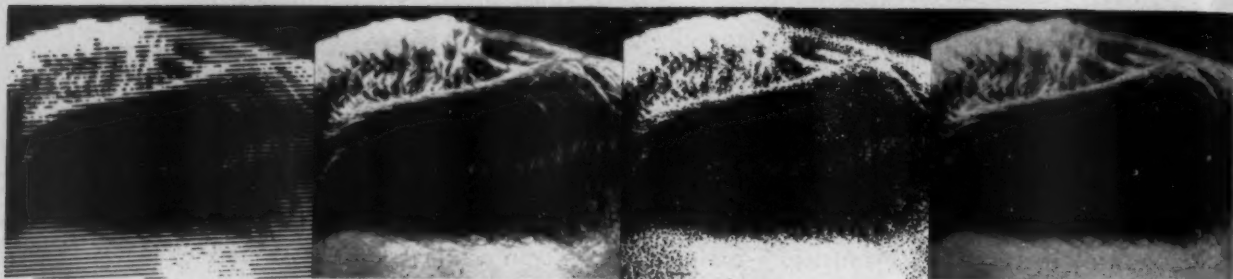
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Publisher: Don Barron • **Editor:** Edward Gottschall
Designer: Ken Sacco • **Asst. Editor:** Ann Cohen
Asst. Designer: Larry Alvaro • **Circulation:** Calla White
Advertising: Robert Miller • **Traffic:** Yvonne Lusardi

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Art Direction, published monthly by Advertising Trade Publications Inc., 19 W. 44 St., New York 36, N. Y. YUkon 6-4930 Subscription price \$4.00 per year; \$7.00 for two years; \$4.50 a year for Canada and \$6.50 for other countries. Back issues 65¢ per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Entered as second-class matter at the post office at New York, N. Y., with additional entry as second-class matter at the post office at Baltimore, Maryland.



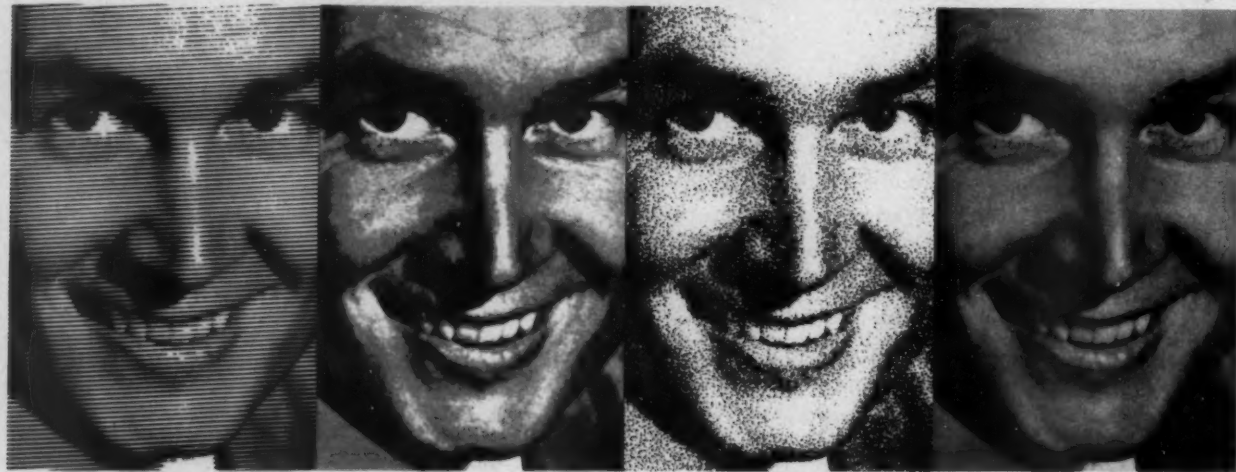
PHOTOMECHANICAL VARIATIONS BY **EDSTAN** 75 WEST 45 CIRCLE 5-6781-2 N. Y.

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with*
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Picture courtesy Ed Sweet, and Harcourt Brace & Co., publishers of "Just Like Nancy."

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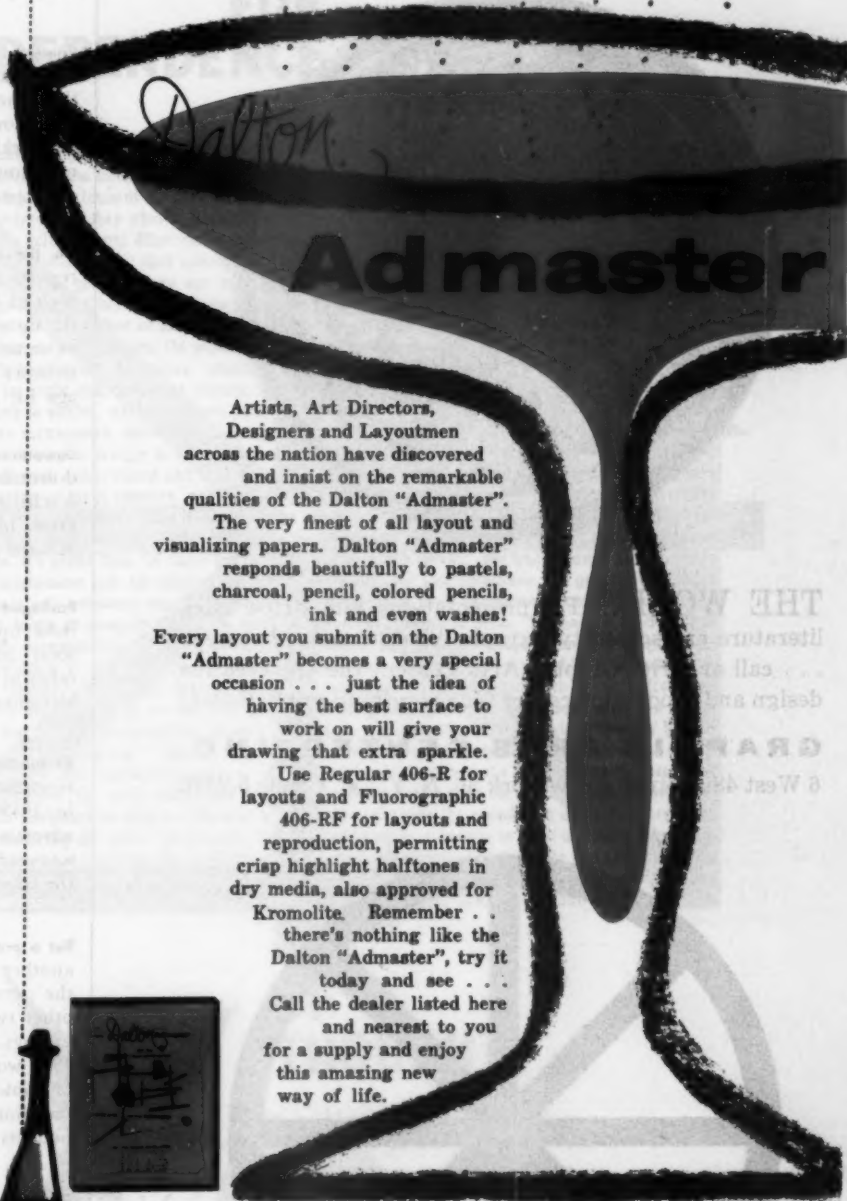
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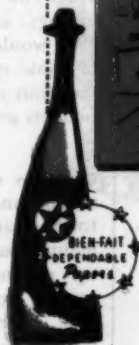
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business briefs

Mid-year, so the eco-experts advise, should bring with it signs of a business upswing. Whether it has depends on what business you are in, what section of the country you are in. Reports conflict.

Printer's ink, for example, sees national advertising more than holding its own, with the general index ahead of corresponding months for 1957, lead by gains in weekly magazines, monthly general magazines, network TV, outdoor, and direct mail.

On the other hand, Tide Advertising Index reports that national ad volume hit its high in October and has dropped steadily since. January was only .5% ahead of same period a year ago with only network TV ahead to pull up the average for all media.

Downturns in advertising lag general business downturns, Tide notes, and looks for levelling off in ad expenditures as 1958 grows older with cutbacks in such areas as hard goods.

Packaged goods advertising is expected to hold up better than hard goods, and local advertising in West Coast and other areas only slightly bothered by the recession is expected to hold up.

As Art Direction has often pointed out, a slight recession of relatively short duration (as in 1947-49 and 1953-54) hardly affects advertising billings. In fact advertising was credited with a big assist in pulling the country out of the slump then.

But a prolonged and deeper recession may be another thing. Data already indicates the current recession is deeper than the other two. How advertising, and ad art billings, are likely to fare the rest of 1958 would seem to depend very much on how quickly the generally business recession shows signs of picking up. Ad budgets are large but can be cut.

Consumers still are reported to have strong savings and ability to buy. With inventories cleaned out by now in many lines manufacturers can be expected to pick up production again, thus increasing buying power and buying confidence. The hope is that this cycle will be effective before the unemployment and non-buying spree cycle gets too firm a hold.



Client: Hearst Publications
 Publication: Harper's Bazaar
 Art Director: Alexey Brodovitch
 Photographer: Derujinsky

Transparency Retouching: ESTELLE FRIEDMAN ASSOCIATES
 141 East 44 St. NYC 17. MURRAY HILL 7-7194

calendar

July 1-36 . . . Hallmark Art Award exhibit, California Palace of the Legion of Honor, San Francisco.

July 20-25 . . . PPofA National Convention and Trade Show, Conrad Hilton Hotel, Chicago.

July 21-Aug. 22 . . . Frederick O'Hara Prints, comprehensive show, University Gallery, New Mexico Highlands University, Las Vegas. Also print workshop to be taught by O'Hara. **July** . . . European graphics, New Art Center, 1193 Lexington Ave., New York.

The Art Institute of Chicago . . . through Aug. 3, 20th Century ceramics; through July, Tiffany & Margaret Blake collection . . . June 15-September 1, Primitive Art in Chicago.

Arts Club of Chicago . . . May 20-June 20, exhibition of paintings by John Levee, Carmen Cicero, Karl Knaths, Walter Plate, Fred Farr.

Museum of Primitive Art . . . Through Oct. 18, African Art from New York Private Collections.

Museum of the City of New York . . . Through Aug. 8, Views of New York, prints from loan collection of Mrs. Edw. W. C. Arnold.

New York Historical Society . . . Prints of New York and American history. Continuous.

Philadelphia Museum of Art . . . Through Aug. 31, recent acquisitions.

Staten Island Museum . . . Through Aug. 30, Chagall etchings for Gogol's Dead Souls; Lager color lithos from "Cirque." 75 Stuyvesant Pl., S. I.

The Philadelphia Art Alliance . . . Through Aug. 1, group exhibition of oils and water colors; through Sept. 24, memorabilia of artists . . . through Aug. 12, Philadelphia Water Color Club Annual Member's Exhibition.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 45 E. 49th St., NYC 17.



For American Cyanamid Company • Agency: Hazard Advertising
Art Director: A. K. Nelson

Photography and Type C print: JON ABBOT

Everyone knows Type C Prints reproduce magnificently.

But remember, too, that the negatives from which
they are made are the sources of everything photographic—
color transparencies, color prints, and black-and-whites by the yard, foot, or inch.
A color negative in the art file is money in the illustration bank.

EASTMAN KODAK COMPANY • Rochester 4, N. Y.



Transfilm had much success with photographic experiments such as this one where actors could work in a miniature set with the help of a special device designed by the company. Idea is to enable "location" shooting anywhere in the world . . . right in Transfilm's midtown Manhattan studio.



Here, the actors appear in a simplified setting which will later be combined with the more elaborate miniature set.



The miniature and full-scale sets are combined to give this realistic effect. The actors can move about freely. Although this set could be reproduced in full scale easily enough, it shows what can be done with much more elaborate settings.



by Ralph Porter

TV-FILM ROUNDTABLE

*world within a set—a method of reflection which may
solve the problem of high location costs*

The recent craze for authentic back-grounds in TV spots has forced film producers to budget commercials higher than the client would care to pay. It has sent producers on expensive location research and shooting expeditions not commensurate with the return in dollars and cents to the client.

Many agency idea men, taking their cue from research psychologists, seem to think that the need for real locations is of paramount importance to the sale of a product. The television viewer, it seems, is aroused to identify himself within the fleeting reality of the Yellowstone National Park, the Eiffel Tower, or Idlewild Airport. Somehow, the product seems to gain greater stature when surrounded by terrain that reminds the Jones family of their recent voyage to Trinidad.

Whether or not this glimpse at authentic locale sends Mr. Jones out to buy the product is still being studied. Until the results are in it is the harried film producer who must deliver the Grand Canyon as a spangled encasement for that new pack of cigarettes—and at a price.

Big location jobs cost big money. In this cautious spending period clients wince at big outlays yet put pressure upon agency to spend less for more glamorous locations.

The astute film producer sees the handwriting on the wall and gathers his staff together in an effort to find ways of reducing these location costs.

Most film producers are anxious to experiment with new forms and techniques, but only when the agency foots the bill on a specific job. Occasionally a film producer will develop his own experimental areas without the monetary boost from a client. It is this producer, ever-restless, ever-aware of current needs, who comes up with the proper mechanics of production at a palatable price.

In recent months Transfilm, Inc., one of the major New York film producers, has been conducting successful experiments making it possible to shoot "anywhere in the world" right in its own "backyard" midtown studio.

Walter Lowendahl, President of Transfilm, announced that the experiment employs double image superimposition cinematography, instead of rear-screen projection of special effects. Rear-screen is without depth, lacking realism. Nor does the experiment of simulating realistic locale depend upon special effects via optical printing. In all cases, three-dimensional sets are used and the actors seem to work right in the sets. Two sets are prepared; the main set which is constructed in miniature and the set in which the actors work, practically bare but in full scale. The two elements are combined in the camera with the help of a newly-invented device based upon the principle of reflection.

A girl in a free-floating balloon was the first test filmed. Actually, the girl and the balloon never left the stage, but the finished filmed footage shows her floating in space and using a butterfly net to catch a bottle of hand lotion passing by the balloon's gondola.

The second experiment shows a married couple, a strolling guitarist and waiter outside the patio of a hotel in Bermuda. Beer is the commercial product used for the test.

Mr. Lowendahl noted that: "Any visual effect can be achieved in motion pictures, provided plenty of time and money are available. In the production of TV commercials, time is always an important factor and budgets are relatively small. These factors greatly confine agency concepts of TV commercials. This device will eliminate many of the price, time and distance restrictions to creative thinking in TV commercial planning." ●

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MORE SACCHARIN THAN SUGAR

by Harry & Marion Zelenko

Here are eight sugar bags* illustrated . . . all visually related in too many ways.

- Four of the bags are identical tan stock.
- Two bags are off-white paper.
- One bag is dark tan stock which might be a good choice for brown sugar.
- One bag retains strong identity by the use of yellow stock.
- Eight of the sugar bags use identical red ink.
- The same eight bags use an almost identical blue ink.
- Two of the bags use "cute" pixies as illustrative symbols.
- Two of the bags use portraits of early Americans.
- Four of the bags use sans serif lettering in all caps.
- Three of the bags use "engravers" serif lettering.
- Seven of the bags use lettering without style or design improvement over available typography.

- Most of the bags suffer from confusion and illegibility.
- None of the bags have a feminine approach although the housewife does most of the shopping.
- Most of the bags do not reflect the product they contain. They could contain rock salt or gravel with equal ease.

The selection of stock is probably based upon cost . . . the tan manila is cheaper than the white. But all of these bags are selling "extra fine . . . pure . . . granulated . . . WHITE SUGAR". Isn't the extra cost of pure white stock worth it to convey the fineness and purity of the product to be sold?

How about the possibilities of color choices to express the cleanliness of the product and additionally appeal to the feminine buyer? ●

*Bags shown above are from two large sales areas in the United States.



Harry Wysocki



Gil Hanna



Frank Wagner



Jack Breslow

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Providing you with the finest talent available! Each year we make an intensive effort to strengthen our staff of artists.

We have brought in people from many places; fresh and exciting talents, new to the Detroit area.

Each year we gain strength. We are able, now, to offer you more and greater talent than ever before.

McNamara

Brothers, Incorporated

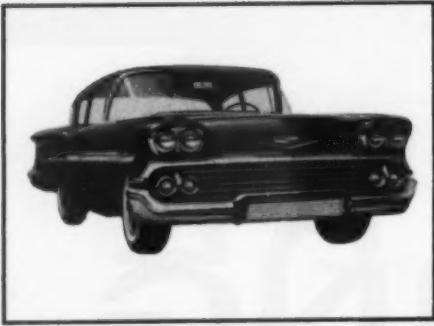
38th Floor Penobscot Bldg., Woodward 1-9190, Detroit, Michigan



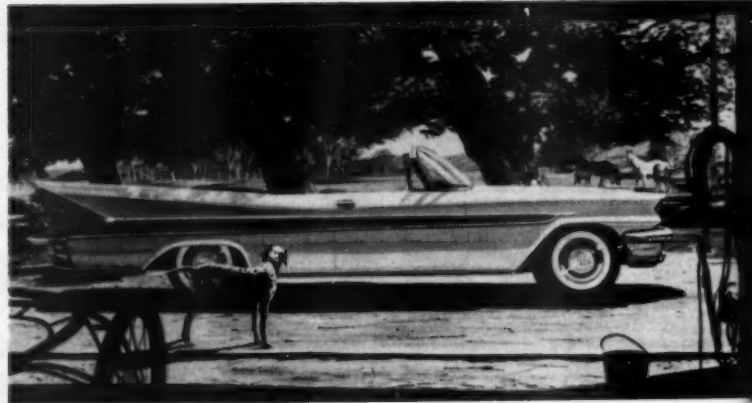
Ron McKee



Jim Schaeffing



Al Koots



Mike Doyle

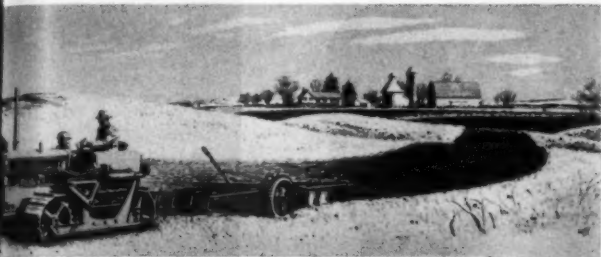


Ted Kubit

WE'RE



Lou Perkowski



Bill Stanton



Ted Paul



Jim Dunne



Will Stocum

DOING IT!

Showing a personal and active interest in you and your accounts. When you wish to share your problems feel free to call our art directors, artists, representatives or production men. They'll be glad to give you a helping hand—and they are thoroughly indoctrinated to the concept of personal attention.

McNamara Brothers, Incorporated

38th Floor Penobscot Bldg., Woodward 1-9190, Detroit, Michigan





Norm Coram

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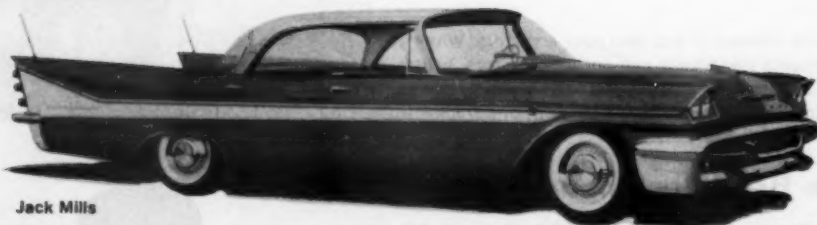


Providing a service that, due to the size of our organization, is unequalled. Your deadlines are always carefully observed but rarely a cause of concern at McNamara Brothers, Inc.

Marty Anderson



McNamara Brothers, Inc.
38th Floor Penobscot Bldg., Wo. 1-9190
Detroit, Michigan



Jack Mills

LARGEST SUPPLIER OF ART TO THE TRANSPORTATION INDUSTRY.

On these pages we have been able to show the work of only some of our artists. We have many more of comparable abilities—and a request from you will put our rep in your office with the samples of any one of them.

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Marty Anderson
Jack Breslow
Mike Doyle
Ron McKee
Lou Perkowski
Jim Schaeffing
Will Slocum
Bill Stanton
Frank Wagner
Harry Wysocki

Mechanical Illustration:

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Rhea McGeath
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Al Hogg
Stanley Jack (Chicago)
Herb Lugers
Ted Popowitz
Don Schneider
Len Winter
Claude Wise

Management:

Henry Bowden
Jackie Burnett
Marion Fenn
Emmett McNamara
Jack McNamara

letters

With perspective . . .

Well done! The stencil was a good stopper. What really sold me, however, was the magazine itself. The January issue was very interesting, particularly the 1937-57 comparison article. Most of the magazines in the trade seem to have an almost morbid concern for minute aspects of advertising and (even worse) local chit-chat. As long as AD keeps publishing frequent articles with perspective, I'll keep buying instead of borrowing it.

Richard Thomas,
Santa Monica, California

It's free . . .

Thank you for the item regarding our Handy Reference Ruler which appeared in your April issue, on page 125. Our one objection is that the article is worded so as to make it appear that we are selling the ruler.

We do not sell the item, but we do distribute it gratis to our customers. We will be pleased to send one, without charge, to any of your readers who ask for it on their business letterhead.

Richard Davison, President,
Colorcraft Lithographers, Inc.
175 Varick

Vacation is his medal . . .

Another singular honor has come to one of our leading Spokane Art Directors.

I quote from a letter from Altman-Stoller, 254 West 54th Street, New York; "We are delighted to announce that your newspaper ad has won the Paul Parnes Deauville Hotel Contest. A great number of entries were received; and they were judged by a panel of professionals, on their originality, integration of our national advertising theme, excellence of art and execution.

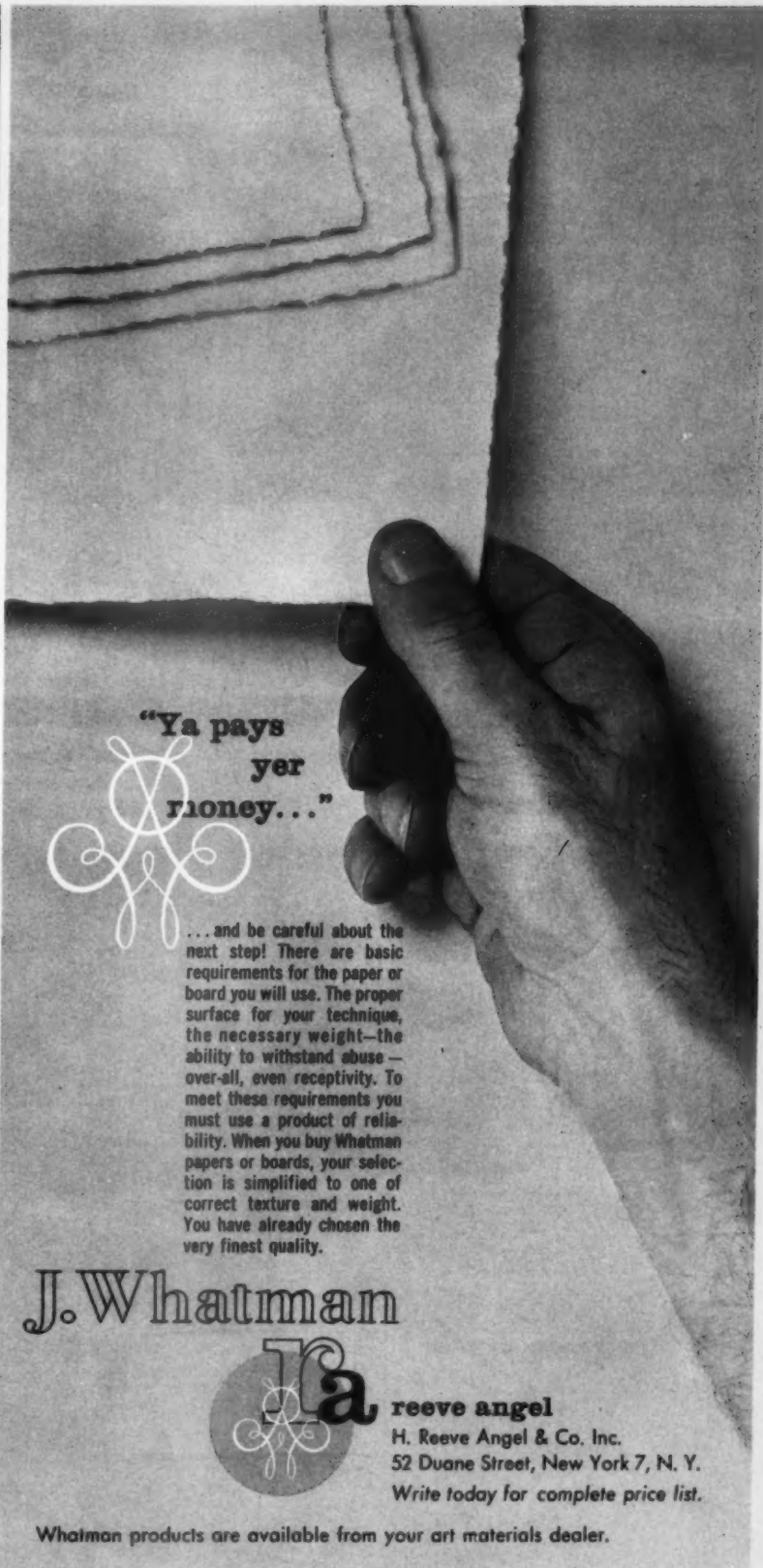
The person responsible for the execution of your newspaper ad also wins a two week vacation for himself and his guest".

The person responsible, in this case, is our Jack Wall, who is also this year's Artists' Day Chairman as he has been twice before in the last 11 years.

Hal Bacon, Spokane

Say it again, and again . . .

. . . we cannot forgo the opportunity to convey to you our appreciation and



**"Ya pays
yer
money..."**

. . . and be careful about the next step! There are basic requirements for the paper or board you will use. The proper surface for your technique, the necessary weight—the ability to withstand abuse—over-all, even receptivity. To meet these requirements you must use a product of reliability. When you buy Whatman papers or boards, your selection is simplified to one of correct texture and weight. You have already chosen the very finest quality.

J. Whatman

Reeve Angel
H. Reeve Angel & Co. Inc.
52 Duane Street, New York 7, N. Y.
Write today for complete price list.

Whatman products are available from your art materials dealer.



FROM CARS TO COWBOYS

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Obviously, the illustration of cars is a vital part of automotive advertising art—and we have made it a specialty of LaDriere.

But we have not stopped with cars alone. Settings, we feel, are equally important. The settings in the exact techniques to convey the precise mood the art director is seeking.

Shown are just two from our portfolio. We look forward to showing you the rest.

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(Made of heavy gauge steel with smoothly operating, nylon bearing-track channel construction, valued at \$50.00)

Plus 200 Large Storage Folders valued at \$7.00

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2 sheets each of 180 of the most popular CRAF-TYPE patterns.
3 sheets each of 70 of the most popular CRAF-TONE patterns.
11 sheets each of CRAFT-COLORS—Red, Vermilion, Yellow, Medium Green and Medium Blue, plus 4 sheets each of the other 30 colors.
200 Folders FREE.

Two Drawer File Cabinet FREE

Agency Deal Total — \$498.50

STUDIO DEAL

1 sheet each of 180 of the most popular CRAF-TYPE patterns.
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200 Folders FREE.

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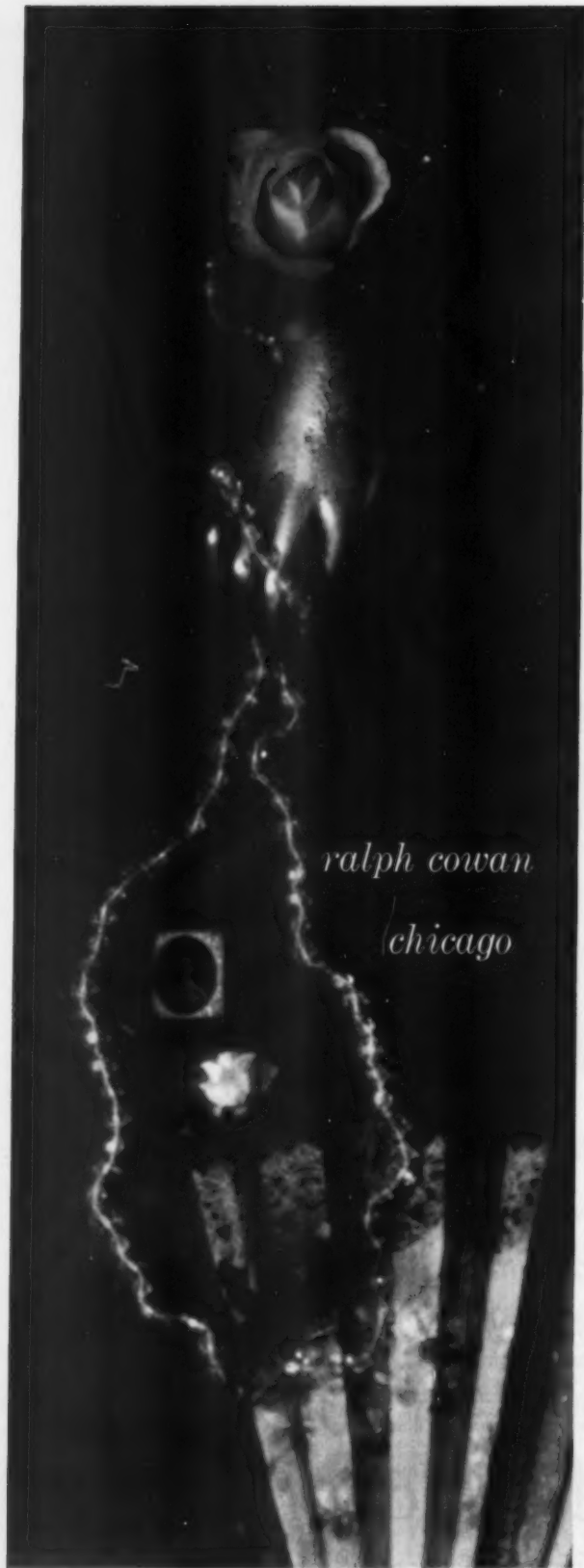
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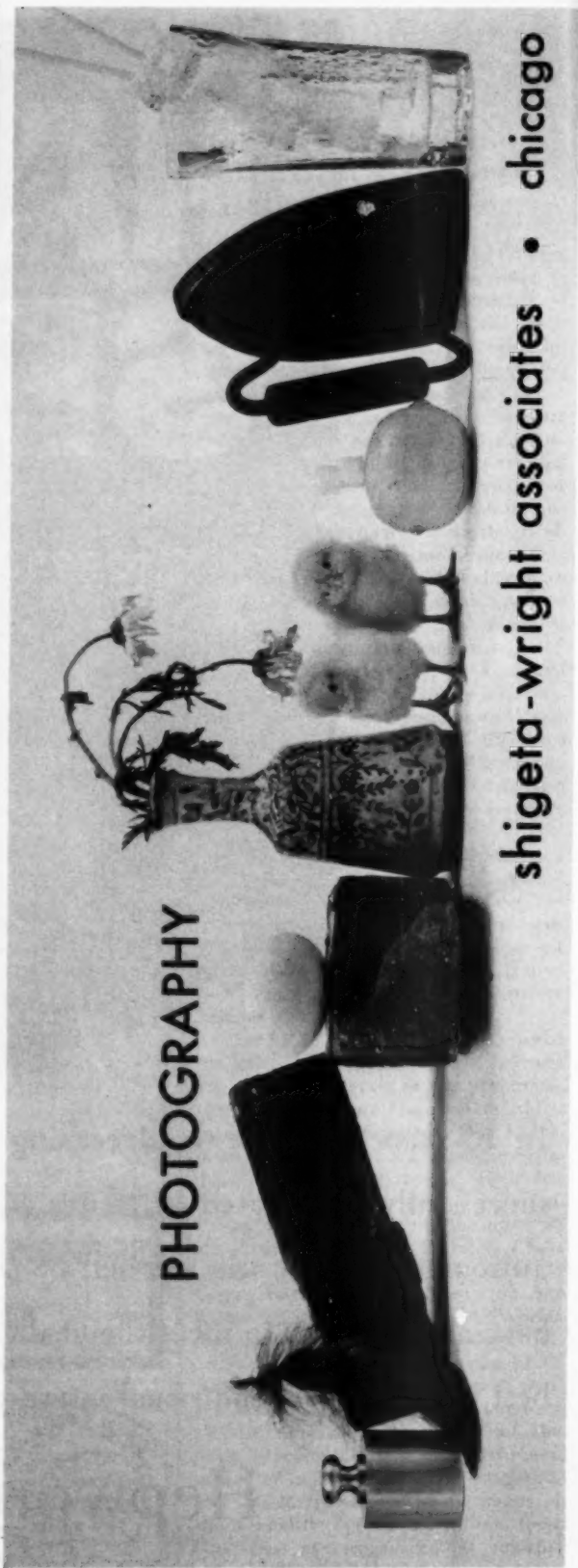
Hepworth Studio

40 East 49th Street • New York 17, N. Y. • Plaza 1-2833





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PHOTOGRAPHY

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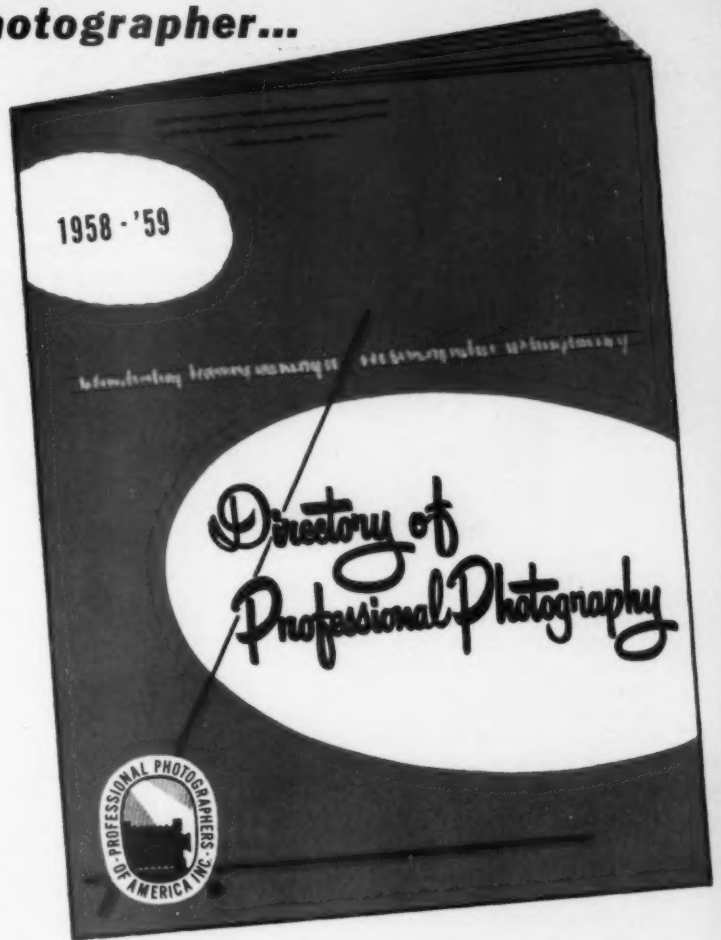
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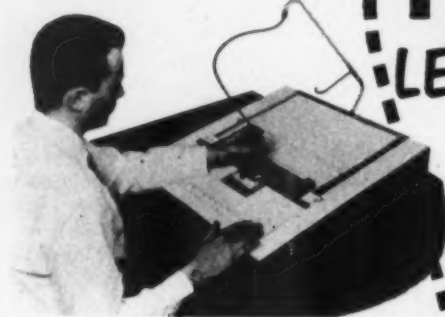
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AD-7-8

JEC

(continued)

a uniform standard of expected conduct for this country and perhaps Canada, and sympathy from England.

During the past few years, the J.E.C. has been asked on two occasions by organizations in related art fields to take over the settlement of their disputes. We had to decline because we had neither the specialized technical knowledge nor the time or manpower to serve. Some schools are supplying their members with copies of the Code. Requests for it have come from libraries and trade organizations. The Code was published in full in the Journal of the American Arbitration Association in 1956. As a result, it is in every law library in the United States. In that same year, the J.E.C. became a member of the American Arbitration Association, and many of our members were appointed by them to the National Panel of Arbitrators as qualified to handle disputes in our field. Under their auspices, several of our members have arbitrated disputes, assuring again that the provisions of the Code will be the standard by which those controversies will be resolved. Some of your agency art orders stipulate that disagreements arising from that contract will be settled by arbitration.

Submission to the Code is a condition of membership in the National Society, the New York Art Directors Club, the Society of Illustrators, and the Artists Guild. Flagrant violators of the Code could, I believe, by the application of bylaws be suspended from any of these bodies.

As I have said, the J.E.C. does not institute actions. Complaints must be made to us in writing, naming names, stating facts, and giving us permission to quote the charges to the complained-against party. We then forward this material to that person, requesting the other side of the story. With both versions before us, we suggest a course of action.

In some cases, we advise dropping the whole matter; in others we suggest mediation or arbitration. We prefer mediation because of its lack of formality, and the possibility of bringing the two parties together again to a continuing business relationship.

Arbitration is a formal proceeding—actually, in the eyes of the State, an extension of the courts. Oaths are taken and the decision is binding, making possible a legal judgment.

In mediation or arbitration, we assemble a panel of from three to five persons familiar with the type of work involved,

"... a mechanical by Litof is as visual as an engraver's proof."
"... definitely not a scissor and cement-pot job."
"... what a combo—personal servicing, dependable and sensibly priced."



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6. any deadline: A color print or transparency can never be any better than the original it's made from — it can only be different or altered to suit your preference. Nor

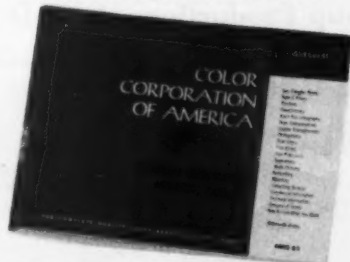
can a color print or transparency be any better than the time needed to make it. We meet or beat all competitive deadlines. But remember, it can't be the biggest, the best, the cheapest and the fastest all in one. Something has to give. You will be wise to allow enough time to ensure getting what you want — the way you want it — when you want it.

7. special services: No job is too small or too big, no problem too tough. For instance: A five-element dye transfer strip-up from 120 — size originals for reproduction — we've done it! 252 top quality color prints for a giant overseas exhibition in sizes ranging from 5" x 7" to 30" x 40" in 10 days time with only 2 or 3 prints requiring modest changes — we've done it! Four 4' x 10' Type C prints made in strips to be mounted on aluminum, perfectly matched as to color balance, density and contrast — we've done it! Clients' name and samples supplied upon request for these top photographic achievements and many others.

8. satisfied clients: include N. W. Ayer, Y&R, Fuller & Smith &

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9. technical information & price catalog: For a limited time only, this 86-page book which is ordinarily furnished only to CCA customers, is available free to Art Directors, their agencies and their clients. Write on your letterhead, fill out the coupon, or telephone.



10. ten percent discount: And now, a trade discount, too! Use it to increase your gross or net during this period of squeeze on profits — or pass the savings along to your client. Increased volume and production economies enable us to extend you this discount.



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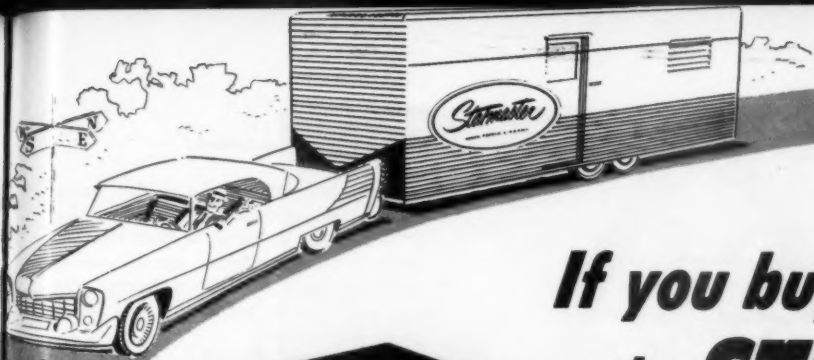
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ILLUSTRATION BOARD
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designed and made especially for watercolor, pastel and charcoal.

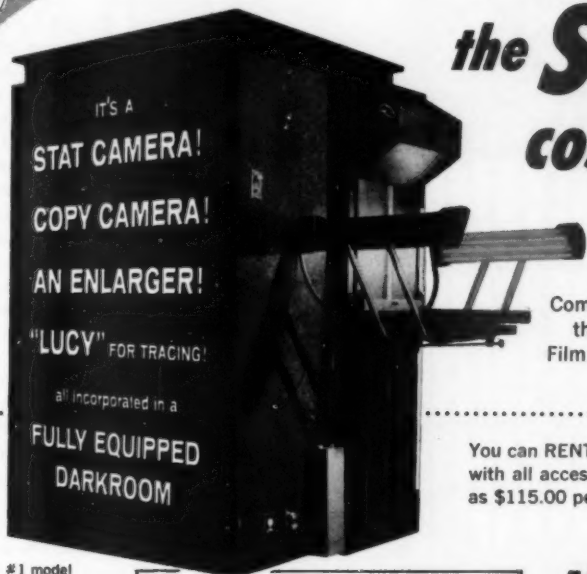
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The money that you are now spending on Stats alone, will pay for your STATMASTER...as well as the Stats. Comparison charts, compiled by enthusiastic owners, prove that they are saving from 80 to 90% of their former Stat, Film and Velox costs. What's more, they can give their clients faster, better and more versatile service, day or night.

You can RENT or PURCHASE a STATMASTER "all-in-one" unit, complete with all accessories, including installation and instruction...for as little as \$115.00 per month! (No down payment required, nothing extra to buy!)



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**Make your own glossy stats
in only 2 minutes
for less than 2^c each!**

Now... ANYONE can make the finest, sharpest, reproduction quality, **Glossy or Matte STATS or COPY-PRINTS** enlarged or reduced, in line or half-tone, negative or positive, any size (up to 18 x 24) on any grade or weight of paper, dried, ready to use... in 2 minutes... for as little as 2c per print!

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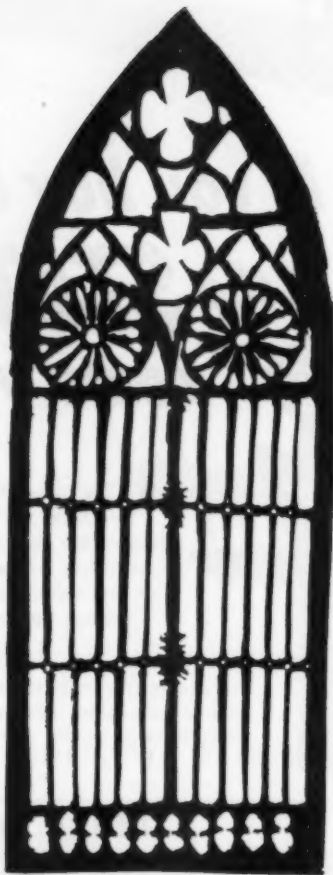
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JEC

(continued)

to sit in judgment. To a person bringing an action, it should be reassuring that we always try to bring to bear the best brains available. Should any of you be called to serve on such a panel, your presence, besides aiding us, will be an honor to yourself.

To appeal to the J.E.C., membership in any of the participating groups is not necessary. We meet on the last Monday of the month. That month's correspondence is reviewed and our course of action is decided upon. Legal counsel is available to us. Approximately 50 cases a year are handled, with about 10, in various stages of review, constantly on the agenda. At all times there is considerable correspondence on matters that do not become formal cases, plus many telephoned complaints, which of course we do not act upon. Occasionally people choose to ignore our mail in the evident hope that by so doing we'll go away. We have learned by patience and persistence, and can say at this time our responses are almost perfect. When all else fails, we report the non-cooperation to our parent organizations.

The magazine "Art Direction" is currently carrying a monthly article about cases we have handled. More publicity throughout the field is desirable.

That the Code and the J.E.C. are necessary is amply proven by the number and variety of the complaints we receive. Practically no clause of the Code has escaped involvement. It would be hard to tell in which area the majority of our work falls, because cases frequently involve more than one clause of the Code. The principle of limited use is relatively new, and is therefore a source of misunderstanding. The fact that this idea is an accepted practice in radio, television, music and writing makes more surprising the lack of comprehension in our field. Relations between artists and agents and their representatives are a constant irritant. While we are not appraisers, we must at times try to establish values for creative effort.

A few typical cases may be cited.

Magazine A commissioned an artist to make a painting. Magazine B desired to use this illustration in a layout of various pictures and requested Magazine A's permission to do so. A referred B to the artist, who was agreeable but asked his usual fee for second rights, which was three times what B was willing to pay. B used the picture anyway, and when presented with bill from the artist, maintained that permission had been granted by A, that A owned the picture and could use or dispose of it





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A New Note of Luxury in Motorsport . . . Here in Pontiac's Bonneville Sport Coupe and Convertible, a phenomenon is proved: high-performance road cars have invaded the realm of fine cars, and with a luxury and elegance all their own. Their beauty is a dynamic thing—but their real significance lies in the way they make luxury motoring an exhilarating sport again. Try it.

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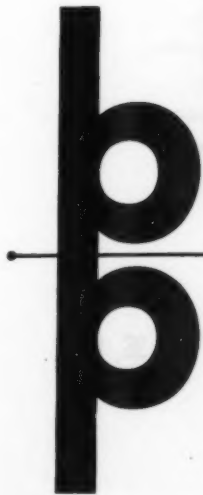
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Goldberg, Rube
Goldstein, Walter
Helle, Ray
Hoff, Syd
Hollreiser, Lenny
Holman, Bill
Hunt, Stan

Parich, Virgil
Pascal, Dave
Price, Garrett
Price, George
Rea, Gardner
Reynolds, Larry
Richter, Micha
Ridgeway, Frank
Schulz (Peanuts)

Brown, Susan
Brown, Wm. F.
Caplan, Irwin
Cavalli, Dick
Darrow, Whitney
Day, Chon
Dean, Abner
Decker, Richard
Dedini, Eldon
Devlin, Harry
Dr. Seuss
Dowling, Dan
Drucker, Bud
Duffy, Edmund
Dunn, Alan
Duquette, Steve
Emert, Rowland
Farris, Joseph

Interlandi, Phil
Irvin, Rea
Johnson, Crockett
Keller, Reamer
Key, Ted
Kraus, Robert
Langdon, David
Lichty, George
Liivak, Harry
Marcus, Jerry
Martin, CEM
McKay, Dorothy
Mik (Ferd'nand)
Mullin, Willard
Nofziger, Ed
Norkin, Sam
O'Brian, Bill
Owen, Frank

Selz, Irma
Shirvanian, V.
Smics, Ton
Soglow, Otto
Steig, Wm.
Stein, Ralph
Syverson, Henry
Taber, Scott
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Thompson, Ben
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Wiseman, Bernie
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RAPID FILM-LETTERING \$1.00 PER WORD!

Reduced or enlarged to fit your layout . . . negative or positive . . .
No photo-print charge! . . . No photostat charge! . . . No minimum
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- Fashion
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JEC

(continued)

in any way. The Committee was appealed to and offered to arbitrate the matter. Before this could be done, B settled on the artist's terms, but the case was noteworthy for its implications. Carried to a ridiculous extreme, on that basis, a painting ordered by a cereal manufacturer of a boy eating breakfast food, could then be sold by the original purchaser to a dairy for use as a milk advertisement, to a chinaware manufacturer, to a silversmith because there was a spoon in the picture, and all without further remuneration to the artist. Clause 11 clearly states the Committee's position on this.

An arbitration involved an artist and his agent over a matter of commissions. The artist had been introduced to a client by the agent, and been given a job to do. This work was satisfactory, but two months passed, and no more work being forthcoming, the artist saw the client himself, and immediately started a profitable business relationship. The agent heard of this and demanded a commission for all the work done. The artist countered with an offer of slightly less than half the usual commission, and since neither could agree, the Committee was asked to arbitrate. Upon hearing the evidence, an award was made to the agent of half his usual commission for a period of six months, dating from the original order. This award was based on Clause 20 of the Code and, as developed by the arbitration, the slight degree of effort put forth by the agent.

Cases have arisen around a difficult interpretive point. Clauses 2, 5, and 7 of the Code bear on it, but none is completely adequate. An art buyer will commission an artist to do some work, and upon receiving it will request changes. These being made, the buyer will then conclude the work to be unsatisfactory, commissioning another artist to begin anew, and refusing payment to the first. These cases hinge around the request for changes. If the work was, as later stated, unusable, why then was the artist's time further consumed on changes that would be no more acceptable than the original work? Had the changes been caused by the artist's failure to maintain his own standard for performance? Was the art director at fault for picking the wrong artist for the job? To solve these problems is part of our work.

The severance of relationships between artist and agent frequently brings people before us. Clause 20 does not mean bondage on the part of the artist,

**FROM
HERE
TO THE
"STARS"**

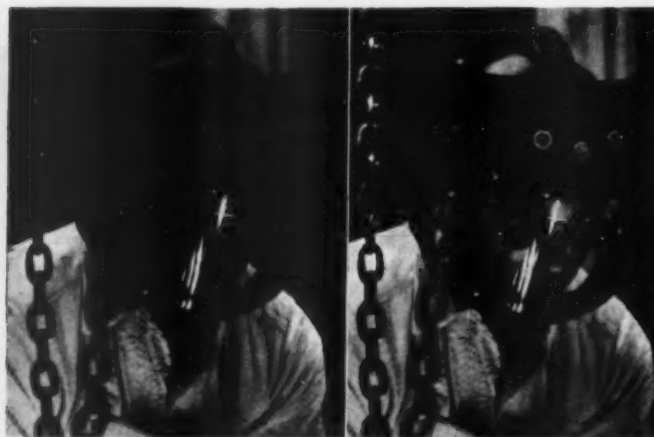


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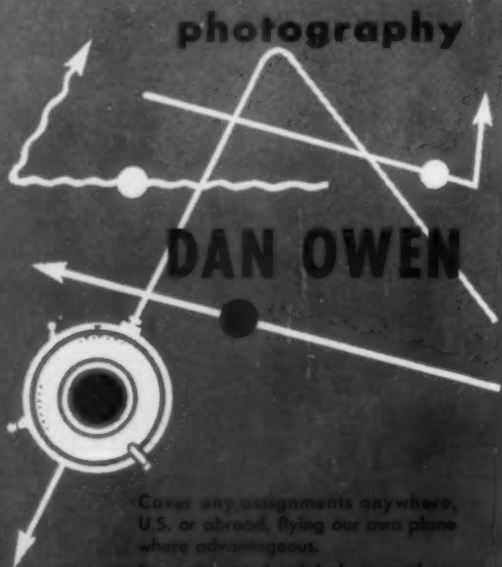
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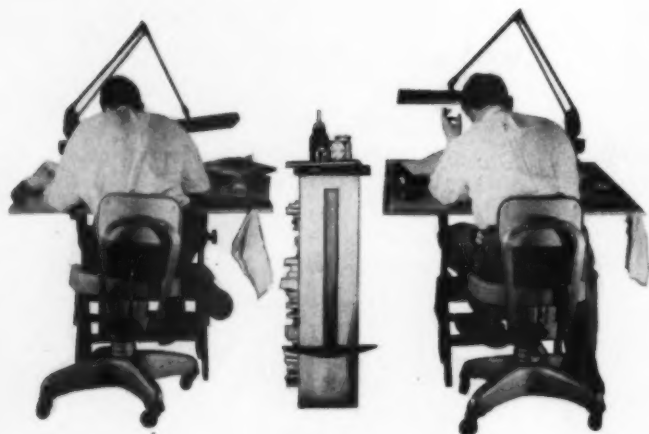
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detroit 26, michigan

3 - 6 7 7 5

*Perhaps we'd better put
a little sell copy* in our ads...*

Good idea!

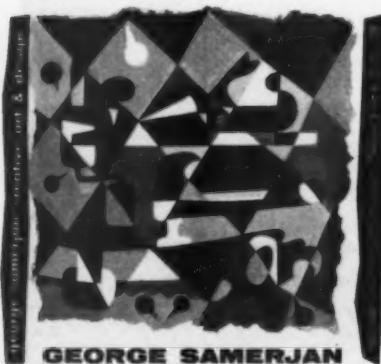


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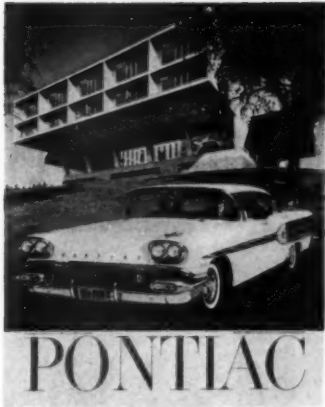
although it would seem that some agents automatically assume that they are, willy-nilly, entitled to commissions for six months after the termination of the association. Not necessarily. In some cases it would be true, but in most cases brought before us, some lesser settlement is made. At any rate, either party may dissolve the relationship at any time, subject to whatever arrangements they may agree upon. The Committee has long advocated the adoption of written agreements between artists and agents covering their respective responsibilities. We also take a dim view of instances when an agent or studio representing several men will not press for proper payment for one artist's work, on the grounds that the standing of the other artists would be jeopardized with the client. If that be the case, then the agent himself should arrive at some fair settlement with the single artist. An art buyer who condones or exploits such a situation is equally guilty. Unjust.

An interesting case recently involved a client and studio over some printing. The client bought the printing from a source recommended by the studio. The studio made a mistake in preparing the work and the job was printed incorporating the mistake. Client felt that the studio should pay for the rerun. However, since the client approved the work before it was run, the terminal responsibility rested with him, and in mediation the case was so decided, and studio only paid for corrections.

By means of resolutions in committee, we have been able to point out to certain parties that their actions, while not violating the Code, have offended its spirit and we have seen them make changes in their practices.

So much for what we have done and what we are doing. What about the future?

With your continued support, much can be accomplished. We are constantly seeking and maintaining liaison with other organizations. We are studying the German laws, which are more strict and elaborate than ours, which protect their graphic artists. We are advocating the increased use of more formal contracts in a profession which, aside from its great talent, is chiefly notable for its easy-going approach to business. We are striving to define the clauses of the Code which tend to be ambiguous. At the very least, we have found for our profession a method of putting our house in order, and offer to all who deal with that profession a board of appeal. ●



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FLEXO-LETTERING CO. INC.



direct mail is a scapegoat

by Social Research, Inc., Chicago

One interesting function of motivation research has been to explore the meanings of various media. Particular attention has been given to magazines, television, and newspapers. One media area that has grown a great deal recently is direct mail. Some analysis of this form of advertising might be useful.

Some of these ideas may not seem pertinent to what practitioners understand about direct mail advertising. However, from where a researcher stands, not involved in the area but looking at it and trying to generalize about it, it may be possible to characterize some conceptions that might go on in the minds of the consumers—and in the minds of practitioners.

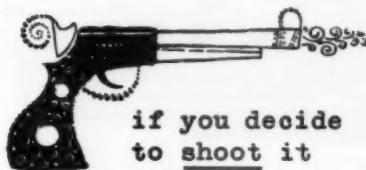
One of the things that seems apparent is that *direct mail is possibly the most defensive media*. For example, there is the notion that J. Walter Thompson has recently "recognized" direct mail, so to speak—that it has been allowed in the fold and received some degree of legitimacy.

The notion that direct mail is a defensive media—that there tends to be an excessive amount of protest of its virtues on the part of people involved in it—leads to some interesting speculations as to why this is. What is involved in the nature of direct mail that would foster this?

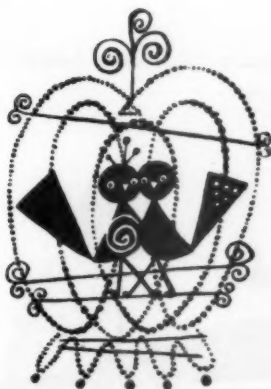
We find that in the eyes of many consumers, direct mail is subject to an array of unhappy generalizations. The factors



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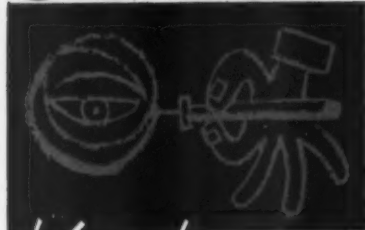
if you need both we
are the birds to call

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2905 W. Grand Boulevard

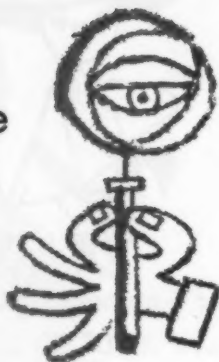


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direct mail

(continued)

and ways of thinking that go on around this issue, remind one of what occurs in relation to minority groups—as though direct mail were a minority group—a group on whom the larger society vents a certain amount of hostility and criticism.

One of the prime issues that is involved is over-generalization. "People throw direct mail into the waste basket" and the direct mail practitioners deny this, do not believe it, protest that it is not true.

Also, if the prime issue is that people throw direct mail ads into their waste basket, then the prime solution is to "make it interesting by making it personal." This cliché goes round and round repetitively. Therefore, we see here a situation that is very common in the minority group problems also—that over-generalization has a rather stifling quality, that it tends to inhibit the individuality of thought that can go on in a given area.

In this sense then, *direct mail is a scapegoat*, and it might be worth while to look at what produces that.

What seems to be involved is that people are projecting on to direct mail a guilt that they feel, and an anger at themselves that they feel at times, because of the situation in which they find themselves when confronted with direct mail.

Direct mail is very personal as compared to much other advertising, no matter what its specific form may be, merely because it does come in the front door into the homes and presents itself to the individual. Then he has to deal with it—he has to take it into his hands and come to some decision about it—he has to react, respond to it in some way. The effect of this is to force the individual to consciously think about the issue.

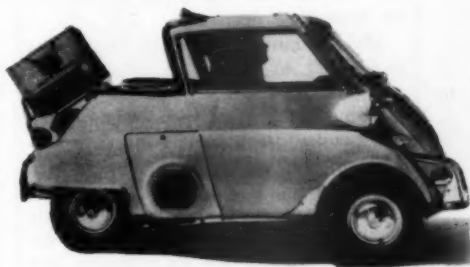
Now, this has many repercussions because, for many people, decision-making is not comfortable. Having the issue thus put into their hands in this manner, they tend to be irritated, just as there are those kinds of people who make us sensitive to morality because they seem too moral. We tend to resent them because we do not want to be thinking about our morality so much. Similarly, other people are sexually provocative, and the most moral people are irritated by that, because they did not want those impulses stirred up.

Here, likewise, we have the impression that the individual is hostile to direct mail because he does not want his

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direct mail

(continued)

thinking process stirred up.

An extreme example of that is the kind of situation that the people have in connection with the salesman. Direct mail is a moderate version of the man who comes to the door and tries to sell something, who also creates a great deal of discomfort and mixed feelings because he too has to be dealt with, either rejected or submitted to in terms of what he has to sell. People do not like this because they are being forced into an immediate decision.

Having mustered up the energy for a decision, as people do with either a salesman or a piece of literature that arrives in the mail, people are often more violent in their rejection than they otherwise would be. They now *have* to do something with regard to it. They say, "I hate that stuff," and then they vigorously throw it away. It is not because the message or its form are bad but because they resent their own involvement in it and the necessity for having to decide about it.

Direct mail advertising is like any advertising in being an attempt to communicate with people, but it makes it more difficult for the audience to ignore the communication, despite the frequent throwing away. This act makes it seem as though they are ignoring it, but it is also a way in which they are dealing with it, thinking about it to some degree.

Unlike other advertising, which does not force so immediate a decision, direct mail makes it harder (but not impossible, of course) for people to allow their notions about the product to, in a sense, ripen and work their way into one's outlook until they may do something about it.

One rather interesting example of this minority group notion is that if there is a *good* example of direct mail, it is made separate from the total group. In one small inquiry that we made, we asked "What is the most famous direct mail?" Some of the respondents mentioned the Sears catalog. Others who could not think of anything were asked then about Sears catalog, and they replied that this was not direct mail. When we asked them about Marshall Field's toy flyer at Christmas they also replied that this was not direct mail. The generalization is changed to fit one's feeling about this whole area. Direct mail is equated with the worst examples, and good pieces are exceptions rather than proud examples.

However, when we look at these things in relation to the various groups of

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direct mail

(continued)

people, there seems to be some suggestion that the upper middle class people and upper lower class people are a bit more positive in their attitudes toward direct mail than are lower middle class people. Upper middle people tend to associate direct mail with the pursuit of culture to some degree—culture which begins to elevate it in their minds. They think more about books, magazines, art exhibits, and in terms of very meaningful protective businesses—insurance, investments, and so forth.

Upper middle class people also tend to be impressed by the power of direct mail for charity. They find that it draws money out of their pockets—that they do send away and so it must be potent, if that is the case.

The lower class looks favorably on direct mail for different reasons. They tend to feel more isolated in relation to the outside world and they do not feel as easy about moving around in it. They look to direct mail advertising to keep them informed and they want the specific information-giving aspect of direct mail quite markedly. Many of the lower class housewives are tied down by their responsibility and even going downtown is an occasion of some magnitude for them. They find that direct mail is interesting and impressive—bringing them news of the outside world and technical information that is of particular interest to their husbands.

The lower-middle class women, while not unresponsive to direct mail (they like coupons especially), seem to have more modified ideas about it. They want to go out to shop and they feel that the notion of getting out of the house is a good one—that the house tends to be too confining and, therefore, that shopping can be an enjoyable thing. They are much less likely to order by phone than the upper middle class, and they want to feel a broader sense of choice by going through the store. Therefore, they often tend to project the idea that direct mail is for lonely people, for people who are very homebound, for rural people, and so on. In so doing, they recognize practical advantages and benefits.

There is one thing that is quite interesting and important, and that is that direct mail, perhaps more than any other kind of advertising, tends to tell the recipient that the world thinks he is a particular kind of person. This is an interesting involvement from the standpoint of the consumer—the notion that literature comes in from Standard and



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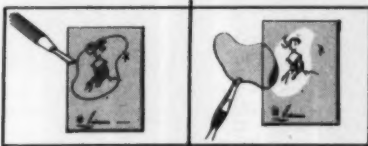
1. Place Studnite over your copy.
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THAT'S ALL THERE IS TO IT!

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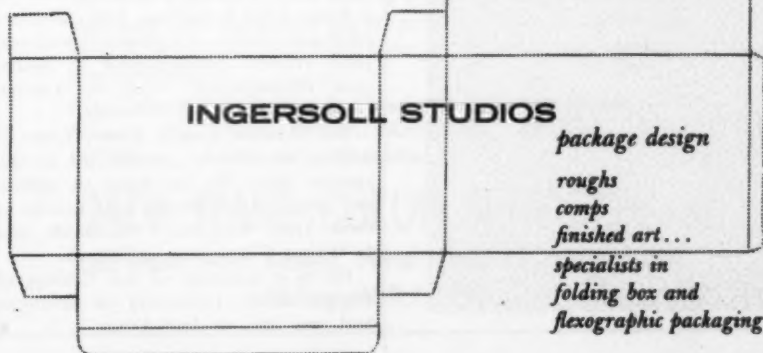
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direct mail

(continued)

Poor is a notion that "Well, they think I am a prospect." One looks at those things and one may throw them into the waste basket (being poor in standard fashion) but they still create a fantasy about one's self as a known kind of person. To get cultural literature, to get appeals from the Art Institute, attests to one's broad participation in the meaningful things of this world.

These many outlooks indicate something of the intense involvement that people have with direct mail, whether they interpret it as an insult, whether they are glad to be thought of as that kind of a person, or whether they are puzzled as to why they got that, since it must be for some other kind of person.

All this attests to the fact that direct mail is highly provocative, something which engages very dramatic feelings. Compared to other kinds of advertising which can normally be taken much more in stride and allowed to accumulate with us, direct mail has a provocation that makes it difficult to ignore the material; it has to get some action in connection with what is being offered. ●



Cover designer

Cover design by Bob Andrus with finished artwork by Bill Becker—art director at Foote, Cone & Belding; Jose Calvillo—artist and owner of Calvillo Associates; John Wisner—photographer at Boulevard Photographic; type by George Willen and Company—Detroit.

Bob Andrus joined Foote, Cone & Belding in 1956 as art director in the Detroit office. He has been an agency art director with Benton and Bowles in New York; Kenyon & Eckhardt and J. Walter Thompson in Detroit.

He is a graduate of the College of Design of the University of Michigan and now lives in Ann Arbor. ●



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WORLDWIDE TYPEFACE SHOWINGS: Real Typographers Inc., 239 W. 39 St., New York have published new book of typefaces from leading foundries of the world, put the one-line specimens, mostly set in 24 points, on glossy, white pages 13 1/4 inches deep by 11 inches wide. Book comes in mechanical plastic binding allowing pages to open flat. Cover and title page designed by Bob Gill. Showings include hand type, machine type, photo type, with Ludlow and Monotype available on request.

FINER GRAIN HIGH SPEED FILM: Super Hypan is a new finer grained, high speed b/w sheet film, by Ansco. Official exposure index of Daylight 500 and Tungsten 400. But also can be exposed at indexes up to 1000 Daylight and 800 Tungsten or higher, manufacturer reports.

FOTOSSETTER TYPE FACE CATALOG: Can be purchased from Intertype Co., 360 Furman St., Brooklyn 1, N. Y., or from Intertype representative, a new 224-page catalog, Fotosetter Type Faces. Has comprehensive showings, detailed information on upper and lower case alphabet lengths, for each size and face, characters per pica, kerning and swash characters where available, etc. ●



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18 point

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ABCDEFGHIJKLMN**OP**QRSTU**VW**XYZ,

10 point

REEL

A new type!
Craw
Modern

...to meet the needs of
modern typographic design:
6 to 72 point available
from your authorized ATF
Type Dealer. Ask him
for a specimen brochure,
or write to:

American Type Founders
Elizabeth, New Jersey

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Bostonians' fine art The 1958 Fine Arts show sponsored by the Boston Art Directors Club at the Copley Society Gallery, was organized by these club committeemen here reviewing entries. Seated, from left, Joseph Butera, president, Butera School of Art; illustrator C. Robert Perrin. Standing, from left, Donald Bowman, of Sutherland & Abbott; AD club president Leon Pistone of Kenyon & Eckhardt; chairman, Elwood Blankenship, of Design Center; Michael Brotman, of Brotman Co.; Richard Johnson, of Sutherland & Abbott. Committeeman Robert Briggs of BKB Studios is not shown. More than 50 paintings, sculptures and experimental photographs were included in the show.

Philadelphia re-elects Ballinger

Recent elections held by the Philadelphia club renamed the designer and consultant Raymond A. Ballinger president; Edward G. Cullen of Mel Richman Studios vice president; Nathan Berman of Berman/Steinhardt Studios secretary; Carl Eichman of General Outdoor Advertising Co. treasurer. Ira Low, of Lit Brothers, was reelected to the executive board, and Guy E. Fry, free lance designer and consultant, was

elected the new executive board member. The three board members whose terms continue are Edward Evans of Arndt, Preston, Chapin, Lamb & Keen; W. Frederic Clark of Gray & Rogers; Frank Eltonhead, of TV Guide. Lester LaBove of Progressive Composition remains as press director. Warren Blair, Smith, Kline & French Laboratories is chairman of the club's next annual exhibition. His co-chairman is Hugh Purcell, of Container Corporation Design Laboratory, Manayunk, Pa.



San Francisco awards Chris Smith, first Myers scholarship

second from left, 27-year-old art student at the San Francisco Academy of Art, was named the first winner of the annual Lloyd Myers scholarship, established by the Art Directors Club of San Francisco in memory of Lloyd Myers, "dedicated art director who contributed a large share of his personal time and effort for many years toward helping young men launch themselves into careers as artists and art directors." Smith, a Korean War veteran, entered the academy where he is majoring in advertising design after two years at Southern University, Baton Rouge. Pictured with Smith are left, art supply dealer Jerry Flax; right of Smith, Dick Stevens, director of San Francisco Acad-

emy of Art; Ettore Firenze, president of the club.

The scholarship fund is administered by chairman Marshall Potter, of BBDO; Tom Yamada of J. Walter Thompson; and Tom Collard, free lance AD. The committee will be appointed yearly, screen and select candidates, will provide advice and assistance to scholarship winners during training and after graduation. This year's winner also received a scholastic membership in the AD club and a supply of art materials, donated by Flax's of San Francisco.



Nashville Arts Festival Joe Ward, Nashville club's exhibition

names 12 winners chairman, looks over some entries displayed at Nashville Art Festival. Two members of his committee, Haskell Richardson and Charles Miller, help. The festival, sponsored by the Nashville Arts Council, to which Nashville AD club belongs, is annual eight-day event held in tents around the Parthenon at Centennial Park. Attendance figures were expected to exceed the 50,000 mark reached last year.

An outside jury named these winners in 12 categories: Posters, William Gernert AD, Ernest Sharpe, artist. Magazine ad, Richard Williams, AD, photo,

Schumate. Newspaper ad, Harold West, AD, John Furlow, artist. Magazine cover, McCullough Partee, AD. Catalog cover, Laurence Benson, AD, Hank Rich, artist. Catalog, interior design, James Patterson, AD and artist. Book jacket, Herman Zimmerman, AD, Harvey Conger, artist. Book design, Charles Miller, AD, A. B. Cothron, artist. Folders, Booklets, Direct Mail, William Baggett, AD and artist. Greeting card, Dan Eadie, AD, Martha Risher, artist. Editorial art, Mildred Schreiner, AD, Joe Ward, artist. Experimental art, William Granstaff, John Furlow, and William Jackson.



Dallas-Ft. Worth Here are the three jurors who judged the first Dallas-Ft. Worth Annual Exhibition of Advertising Art which was displayed in the lobby of the Dallas News for 10 days before traveling to Ft. Worth, Houston and Tulsa. From left, the judges: E. M. Schwietz of McCann-Erickson, Roy Tillotson of Union Carbide Co., and R. H. Cassell of Cassell & Paul.

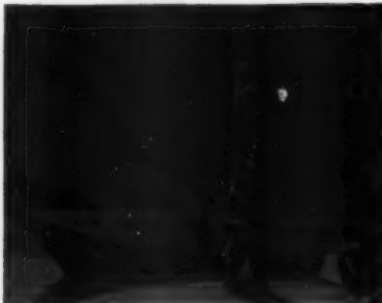
Newly elected officers of the club include as president, Ed Bearden of Ed Bearden Studios, Dallas; vice president, Abbot Hoecker, of Stafford-Lowden Co., Ft. Worth; secretary, Tom Young, of Keitz & Herndon, Dallas; treasurer, Fred Taliaferro, of Taliaferro Studios, Ft. Worth; and board members Robert Pierce of Robert Pierce Studios, Dallas, and Bill Neale of Tracy-Locke Co. Past president is John E. Carter of Evans & Associates, Ft. Worth.

A mistake in May Art Direction listed Rod Keitz as president.

At the club's Awards Dinner, Howard N. Smith of Rogers & Smith Advertising Agency presented gold medal awards to Walter Ender for an annual report for client Dresser Industries (AD/artist, Walter Ender; photographer, Robert Yarnell Ritchie; agency, Steve Miranda); to Ann Bryan Pearl for a color newspaper ad for client Nieman-Marcus (artist/designer, Karmen Edwards); to

Tom Felder for a trade ad (artist/photographer Bill Shields; agency, Rives Dyke; client, Texas Tube). Twelve silver medals for as many categories were also awarded, and 24 certificates of merit. John Rosenfield, fine arts critic of the Dallas News, who served as master of ceremonies for the awards dinner, was presented with a special gold medal award for "contributions to cultural standards in the Dallas-Ft. Worth community."

The exhibit was designed by Henderson Dawson and Ed Bearden was exhibit chairman.



Spokane Gold Medal Winner of the to **Lloyd Carlson** Gold Medal Award for Best

of Show in the 11th Annual Artists' Day was Lloyd Carlson's 4-color illustration for a direct mail piece for B. J. Carney Co., showing the history of cedar poles. Artists' Day is sponsored by the Spokane Advertising and Sales Association with the cooperation of the Spokane Society of Art Directors. This year's judging was by the Portland Art Directors Society. Virgil P. Partch, shown holding a sketch, was speaker of the day.

New Directions in the Pacific northwest

The first regional convention of Pacific northwest art directors was held in Seattle with Seattle Art Directors Society as host club, and, as participants, in addition to the Seattle art directors, the Portland Advertising Artists' Guild, Spokane Art Directors' Club, and Van-

couver, B. C. Art Directors' Club. William Werrbach, general chairman of the convention, reported the program included forums on Research vs. Intuition, The Art Producer, The Art Buyer, also workshops and roundtable discussions which explored most phases of the advertising art field, and an awards competition. Social activities of the two-day affair included cocktail parties, dances, a Puget Sound salmon bake cruise, and a Grand Ball.

Forum speakers included, on Research vs. Intuition: Lony Ruhmann, Container Corporation Design Laboratory assistant director; Edwin A. Adams, Los Angeles Art Center School director; Frank Brugiere, editor of Western Advertising; Marlowe Hartung, of Miller, Mackay, Hoeck & Hartung. Forum members on the subject, The Art Producer, included Bob Wandesforde, of Studio Art, Seattle; Bob Johnson of Jey Studios, Vancouver; Jess Cauthorne, Seattle free lance artist; Harry Bonath, Seattle. Discussing The Art Buyer were Dan Bonfigli, of Guild, Bascom & Bonfigli, San Francisco; Ed Middelstadt, of Botsford, Constantine & Gardner, Portland; Niles Kelley, of Cole & Weber, Seattle; Lloyd Carlson, of Lawton Printing Co., Spokane; and Ted Bethune, of Cockfield, Brown & Co., Vancouver.



New York club elects **Garrett P. Orr** eastern art director of Out-

door Advertising, Inc., as new president of the Art Directors Club of New York here accepts the T-square of office from retiring president Walter Grotz. In background, from left, William Duffy of McCann-Erickson, secretary; Robert Gage of Doyle Dane Bernbach, second vice president; Bert W. Littmann of Pahmer & Littmann, first vice president; Wallace F. Hainline and Arthur Hawkins, who continue as members of the executive committee; and Mahlon A. Cline, re-elected treasurer. Three new executive committee members are Louis Dorfsman of CBS Radio, George Krikorian of Look Magazine, and William Strosahl of Wm. Esty & Co. Walter

Glenn of Young & Rubicam continues on the executive committee in the second year of office.

Frank Baker, chairman of the advisory board, awarded Certificates for Meritorious Service to: Gordon C Aymar, a charter member of the club founded in 1920; Mahlon A. Cline; and John T. McGovern, legal advisor to the club.

Chicago ADs and STA confer on Visual Symbol

The Visual Symbol was theme of a two-day conference sponsored by the Art Directors Club of Chicago and the Society of Typographic Arts. Sessions included discussions on the visual symbol in advertising, symbolic dimension in television and film, and the symbols of corporate identity. Speakers: Draper Daniels, vp, Leo Burnett; Leo Rosten, author and editorial board member of *Look* magazine; Pierre Martineau, research and marketing director of the *Chicago Tribune*; Louis Cheskin, director of Color Research Institute; Richard Latham, industrial designer and architect, Gordon Weisenborn, independent documentary filmmaker; McKim Marriott, assistant professor, department of anthropology, University of Chicago; Lee Rainwater of Social Research, Inc., and the Committee of Human Development, University of Chicago; Suren Ermoyan, senior vice president and art director, Lennen & Newell.

chapter clips

Chicago: ExChicagoan David Stone Martin addressed recent club luncheon meeting, showed slides, discussed his visual philosophy . . . Dr. James F. Bender is conducting a speech and personality development course for ADCC members—object, to make ADs more articulate, for better communication between creative and contact personnel . . . ADCC member John Averill addressed St. Louis club on the Molehill Press publication, *Seed Corn*.

Memphis: Club's annual exhibition may be held in December in gallery A of Brooks Memorial Art Gallery . . . Official publication of the Memphis club, *The Rush Job*, appeared for first time in June. This newsletter will take the place of club's former bulletin. Will include news of members and news of new materials tried and where to find them locally. Kathryn Huckaba of Bailey & Huckaba is editor.

Montreal: William Colgate, well known

Canadian historian, writer and art critic, was recent guest speaker . . . Pierre Ber-ton, managing editor of *MacLean's Magazine*, delivered principal address at Awards Dinner—the first Canadian speaker ever to appear at the Annual Dinner. Another first—the dance that followed the awards presentation.

New York: Education and Scholarship Committee lists winners for best solution to this year's problem: First: Norman Siegel, Cooper Union, \$100; Second: Anthony Deavanis, Cooper Union, \$75; Third: John Spiegel, Newark School of Fine and Industrial Arts, \$50. The assignment was to do 4-color magazine ads, b/w newspaper ads, and packaging for a mythical new product that could change eye colors to match costume . . . Dr. M. F. Agha, Dora Mathieu and Jiminy Cricket listed as judges for annual children's exhibit. All kinds of prizes and souvenirs were given, a puppet show was presented, also a magic show by Abril Lamarque, Polaroid pictures of family groups, and a special door prize—portrait of winning child by Vince Trotta.

Philadelphia: Warren Blair reports the 24th show will most probably be at the Commercial Museum . . . Pete Boyle, Ed Cullen and Bud Drucker acted as auctioneers of Graphis Samples. Committee who sorted the pieces for easy handling: Janice Clark, Jeanne Hartman, Don Ebert, Bob Darrach. Club made net profit of \$150 on resale of the samples . . . Special Events Committee chairman Bill Meyer arranged tour through Container Corp. plant . . . Jack McNeill was chairman of the annual outing, held at White Manor Country Club . . . Advertising Art Softball League is in its fourth season, six teams participating. Nels Steinhardt has schedules, other information.

. . . Alex Sniffen won club's spring golf tournament with low gross score at Appawamis Country Club, Rye. More than 50 members and guests participated, and in the rain. Guest low gross—Burns Patterson. Norman Mullendore, committee chairman, arranged the tournament.

Pittsburgh: Al Kiefer, AD of Fuller & Smith & Ross, will be the 1958 exhibition chairman. Show will be held in late summer or early fall . . . Bob Blatter, AD of *Reader's Digest* for 12 years and past first vice president of the New York Club, a recent guest speaker. Demonstrated (with actual roughs, comprehensives and finished art work) how the *Digest* visual character is achieved.

St. Louis: Outdoor Poster Show Preview included special invitations for guests of ADs—10 guest invitations and more if

desired were allowed each AD member. Speaker was Howard Scott . . . Club and guests, The Design Forum of St. Louis, toured recently completed campus type office building of the Monsanto Chemical Co. . . . John Averill, Chicago linoleum block artist, was recent guest, illustrating his talk with slides of his work. Mary Jane Becker won the door prize, a framed print of an Averill piece..



Where's the product? Unusual mood shot of

Seventh Ave. at an unusual time—asleep on an early Sunday morning—sets theme for this ad which takes full advantage of illustration, in headline "Dee Sportswear catches industry sleeping." This trade ad introduces new product. Description of product's qualities given in terse telegram style. Typeface is taken from actual telegram. Philip J. Perlman Associates campaign for Dee Sportswear strives for the unusual in approach. In addition to this productless ad, other ads in trade books and *New York Times Magazine* range from green, black and white primerlike drawings by Andy Warhol; gray and orange cartoon drawings and copy by Robert O. Blechman in forms of roughs; a series of artwork banners, one bearing product in lone color spot, by Hal Davis; and other ads by other hands, all under the art direction of Hal Davis. This Seventh Ave. ad: photography by Robert Frank, copy by Roy Baxter.



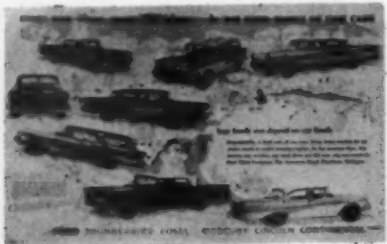
Metz stamp design The 3-cent International Geophysical

Year Commemorative postage stamps, based on a segment of Michelangelo's fresco, *The Creation of Adam*, and a photograph of the sun, was designed by

Ervine Metz, past president of the Society of Illustrators, and a member of the Citizens' Stamp Advisory Committee since its inception in 1957. The stamp is in black and gray, with fiery red flames emanating from the sun. All type is white Gothic.



Designer for product in use Each of panels the 3D shape shows product in use, but fits into Alcoa Aluminum "forecast" series design theme. Each panel in a different primary color plus one in white bears color photography by Ben Somoroff of packaging concepts designed by Harley Earl Associates. Line of type along outer edges of panels describes new packaging ideas. Colors plus black and white used in page design emphasize colored aluminum's value in design. Central 3D shape, suggesting feel of packaging, made of transparencies clipped and assembled. AD/designer: Arnold Varga. Agency: Ketchum, MacLeod & Grove.



Media-tailored ads - Ford institutional The institutional campaign for Ford uses ads specifically designed for each of the media used. For New Yorker and Holiday readers, Kenyon & Eckhardt's Chauncey Kortan, art supervisor, used

this colorful, gay and active spread. Photographs of the cars, by Hans Namuth, and background of cartoony figures and scenes—gay and active family groups—by artist Fred Hausman. The cars and background figures interact—some of the figures scrape snow off windshields, or are placed inside a station-wagon. The photographs of cars are photo-composed against the linear, decorative background. Type faces used were especially designed for the ad by Clinton Huges, noted for tailored, classic design, of Repro Lettering, Detroit. Body block is based on the Dido family and carries out decorative look of the ad. Sans serif headline, also designed by Huges especially for Ford account, contrasts for interest, campaign trademark. Copy supervisor: Robert Pasch. Account supervisor: Victor Armstrong.



Charles Adorney named vp, chief AD, C&W Charles S. Adorney, who joined Cunningham & Walsh as an art director in 1957, has been named vice president and chief AD. At 32, he is one of the youngest vice presidents ever to be elected at the agency. A graduate of Pratt Institute, Adorney had been with Bryan Houston Inc. for three years and previous to that with Calkins & Holden, before joining C&W.

'Ad page exposure'—a new measurement

A new technique developed by Alfred Politz organization using Saturday Evening Post determines extent of exposure of print ad only, not extent of ad's ability to draw attention after exposure. The ad exposure day measurement defines the magazine's ability to bring people within ad's range. The new technique measures how much readers are

exposed to a certain issue of a magazine, and how often they are exposed to single pages. The SEP study showed its average ad page is exposed to readers 5.8 times. An average page is exposed for 29,456,000 reader days to 20,621,000 readers, to average 1.4 exposures a reader.

The test, which took 15 months to "devise, test, refine and retest" before the final survey, according to Politz, was reviewed by Advertising Research Foundation, which called it a constructive approach to media analysis. How the technique works: The page is considered exposed when it is fully opened, comes into immediate visual range of reader. Each person surveyed reports only the pages he opened the day before he was surveyed. Different but equivalent population samples are interviewed each day, until the Post is five weeks old.



B/w illustration, 4-color identification To bring to the public's attention the name and the work of Asarco, American Smelting and Refining Co., Needham, Louis & Brorby, New York, are campaigning with double spreads in Business Week and Time, emphasizing company's name in vertical, 4-color arrangement, dramatic illustration in b/w pen and ink sketches by John Groth. Each ad has a different illustration of some phase of the huge firm's operations. Copy, in ragged right column next 4-color area, uses black ital for subhead, with reference to subject of illustration in a second color. Body copy in Roman enlarges story, filling out illustration, emphasizes company's name in bold face. AD: Edson Newquist. Lettering: Irving Bogen. Copywriter: Joel Herrick.

Studio offers art on retainer basis

Breaking with the per-job billing tradition of art studios, Monogram Art Studio announces a retainer plan which will provide to a limited number of clients Monogram's creative art services on a retainer fee basis. The plan will be offered to a limited number at the outset, in order to test the operation.

Retainer work will be strictly non-priority in demands on studio's time, announced president Art Schlosser. An account may also have work in progress under both the retainer fee and job fee systems.

Use of the plan would raise the entire level of advertising and promotion art and sales aids, Schlosser said. It was established to fill in slow periods at the studio and to offer creative art service to companies that have not previously used it, thinking it beyond their means. He noted that, to take advantage of the new service, companies must plan their campaigns far enough in advance so that they could assign studio work on a time available basis. Details from Monogram, 515 Madison Ave., New York.



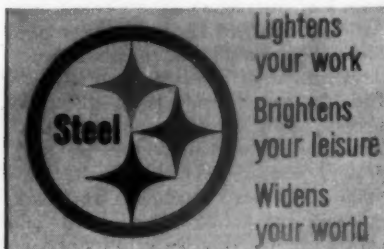
Miss AD reigns at first Indiana show

Art Directors Club of Indiana selected Miss Art Director of Indiana and her two attendants to preside over the organization's first annual exhibit of advertising design. Queen Charlene Mayerle, center, is flanked by Sandra Schilk, left, and Mary Ann McGinley, right. Judges for the beauty contest were James Sherman, AD, McCann-Erickson, Chicago; Miss Del Walters, AD, Wm. H. Block & Co., Indianapolis department store; Herb Lubalin, AD, Sudler & Hennessey, New York; and Louis Dorfman, AD, CBS-Radio, New York. J. F. Zemlick, program chairman, announced that Miss Mayerle presented gold, silver and merit awards to art directors, artists and photographers whose work was chosen as best in ad design produced in the past 18 months. Following the awards dinner, the exhibit was placed in a department store auditorium for public viewing.

Artists Guild offers confirmation order forms

A new printing has been made of the Artists Guild's confirmation order forms, first made available in 1955. The forms, which now come in pads at \$1.25 per

pad, postpaid, include agreement by both artist and buyer to the Code of Fair Practice of the Joint Ethics Committee. The code is printed on reverse side of form. Terms noted include: All invoices are due and payable net on or before 10th of month following date of invoice. Quoted price noted in form to apply only to artwork described in form. Payment to the artist of one half the finished price when finished art is assigned to other artists who may use the original sketch named and described in order form. The forms may be ordered directly from Artists Guild, Inc., 129 E. 10th St., New York 3, with checks or money orders payable to the Artists Guild Inc.



Lightens
your work
Brightens
your leisure
Widens
your world



New corporate identity

New US Steel campaign aimed at increasing public's awareness of company's role, increasing public's consumption of steel products, is built on new corporate identity symbol and trademark, designed by Lippincott & Margulies, and new advertising program by BBDO, using full color spreads in SEP and Time, also b/w ads, four-page inserts in trade magazines, and smaller follow-ups. This three-panel ad, by AD Al Sneed, BBDO Pittsburgh, uses photography for each of campaign's themes: "lightens your work, brightens your leisure, widens your world." In this first ad in campaign, first two photographs are by Victor Keppler, picture of Mackinac bridge by Herman Ellis of the Mackinac Bridge Authority. Copy chief: Jerry Harmon.

Symbol, which will be offered in

labels to manufacturers using US Steel, skips direct identification of US Steel in favor of pointing up value of all steel products. However, three themes repeated with symbol are from the US Steel campaign. Symbol has world "steel" in black, and concave diamond shapes each in different color, light yellow, bright orange, blue.

Evolution of firm's trademark since it was adopted in 1930 ends here with at far right Lippincott & Margulies' design adopted this year. It not only modernizes, strengthens the mark, but its simplicity is expected to cut expense in artwork. Alfred Politz Research, Inc. survey results show 66 percent of those surveyed correctly identified the trademark, the second highest figure in large business trademarks studied.



From a flower, a tear —the Tristesse campaign

Saul Bass' —the Tristesse campaign title for Bonjour Tristesse combines the dreamier qualities of sadness and gaiety, expressed in the film, by beginning with random yellow, orange forms popping against black, the forms changing in shape and color as music too moves from gaiety to somberness. As colors become ochres, greens, blue-greens, blues and lavenders, one shape becomes flowerlike, with petal

(continued on page 82)

WHAT'S NEW...WHAT'S BEST

Art Direction's critic panel watches direct mail, displays, packaging, newspaper ads, consumer and business magazine ads, posters, TV



Modular displays contract, expand

"An outstanding modular display promoting travel to Hawaii. First of a series of displays for travel agencies. The units can be used singly in a narrow window or as multiple units expanded in a wide space. The panels give visibility from all sides to whet the appetite for travel. Lithographed in bright colors on low cost paper stock shipped flat, and easily assembled over wire stands topped by small airplane models. Designed by: Morton Goldscholl Design Associates, Chicago. AD: Morton Goldscholl. Client: United Air Lines."



Satire on westerns for western trademark

For Bar-S Meats of Seattle Packing Co., a continuing series of tv commercials employs as format a serio-comic satire on westerns. Never resolving cliff-hanger situations, the story is always interrupted

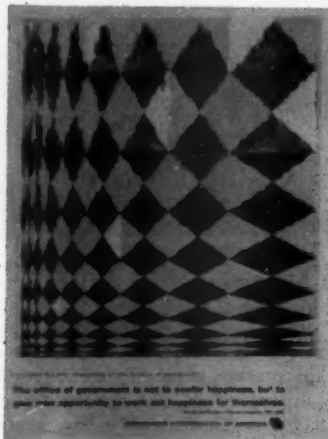
at climax for this transition: "Meanwhile, back at the Bar-S ranch..." and product tag. Maximum variety is obtained by interchanging stories and tags. Art treatment, in keeping with rugged look of the old west, uses animation drawings transferred to cels directly from the pencil drawings, by the Xerox process, thus skipping pen or brush tracings. The crayon texture on background cels is produced in the same manner, to keep characters and backgrounds compatible. Production and continuity by Ray Patin Productions, Hollywood. Art: Ted Parmalee. Agency: Miller, Mackay, Hoeck & Hartung, Seattle. AD: Marlowe Hartung. Script from agency, supervision Jerry Hoeck.



Clever headline for photo idea

"A good job of emphasizing the international popularity of Schweppes quinine. A very clever headline for the idea contained in the photo although this idea seems to stray somewhat from the major point of the ad as expressed in the body copy. (Perhaps this could have been overcome with a good transitional sentence.) The photograph is well set up and combined." For this newspaper ad,

photographer Tom Hollyman shot the foreground scene posing Commander Whitehead and mountain climber Cran Barrow near New Paltz, N. Y. and combined this shot with one he took last year in the Andes—the snow-covered range in the background. AD: Bill Binzen. Agency: Ogilvy, Benson & Mather. Copy: Reva Fine.



Abstract moves for 'a great idea'

To illustrate one in the series of "Great Ideas of Western Man" ads for Container Corporation, artist Albert F. Storz used abstract of diamond shapes in black and colors against gray and white background rectangle, the diamond shapes squeezed out and black along bottom and left side, then assuming their true proportions and bright colors, line by line, until top right has fullest, brightest shapes. From black, the colors add up, through greens, blues, until final bright patch has shades of reds, orange, purple-blue. Quotation from William Ellery Channing on the function of government, "The office of government is not to confer happiness, but to give men opportunity to work out happiness for themselves," set in Venus Medium Extended. Artwork is a watercolor on onionskin paper. Plates were made from ektachrome transparency of original art.

2) Karl Fink, industrial designer. 3) Georg Olden, director of graphic arts, CBS-TV. 4) Garrett Orr, associate AD, Outdoor Advertising, Inc.

4) George Krikorian, promotion AD, Look. 5) Peter Palazzo, advertising & visual director of Henri Bendel. 6) Art Kane, executive AD, Irving

Serwer, Advertising. 7) John Jamison, AD, J. M. Mathes, Inc. 8) Gabriel de Million-Czarnecki, designer, Container Corporation of America.



Walter Reinsel, AD. Agency, N. W. Ayer & Son. Copy, Boris Todrin, who does research in selection quotations.



Abstract quality for poster depth

This good example of the current abstract trend in posters has flat, decorative treatment with quality of depth to attract and relieve motorists' eyes. The white roadway between two bodies of water has lettering in red for Sinclair, dark green for upper two lines, bridge effect at sides in gray, red for the car placed far in the distance to emphasize depth, bright blue for the water, lighter blue for sky, white for gulls and slim long clouds. The abstract sail shapes are in white, red, light green, and yellow. AD: William Sutton. Artist: Walter Hortens. Letterer: John Schaedler. Agency: Morey, Humm & Warwick.



Packages that do not shout

"The new packaging for Schaefer Beer, designed by Walter Dorwin Teague

Associates, represents new thinking and a new approach in dispensing containers for the home. You recognize the brewer quite easily by the pattern and the handsome new mark—but you need to get closer to read the name Schaefer. If this project proves successful it will lead to more such solutions in other fields. We may yet be able to have packages from the supermarket in our home that do not shout . . . design that you can live with." Through BBDO, Harold McNulty, AD.



Promotion to employees

"CBS is not one to, promotionwise, try to impress advertisers and forget its own employes. This nicely handled two color booklet is for the latter—and I've seen some mimeographed sheets by some misguided companies attempt to do the same job." AD: Louis Dorfman. Designers: Louis Dorfman, Joseph Schindel-



Good use of space

"Good use of space . . . quality of illustration and room in which to stand out . . . simple copy of headline not competing with picture." AD: Hal Miller. Agency: H. B. Humphrey, Alley & Richards. Client: Tennessee Gas Transmission Co. Artist: Herbert McClure. Typefaces: head, Venus Medium Extended; body, Times Roman. Copy: Paul Field. Media: Time Magazine, Newsweek, U. S. News & World Review, Business Week. Color: b/w.

(continued from page 59)

shapes which begin to rain down, filling the screen, then dissolve, one petal remaining. The face, symbol of the campaign, forms around it, and the "petal" is a tear. Credits and titles appear intermittently on screen as design develops.

That face and distinctive title lettering appears on everything connected with the Otto Preminger-Columbia Pictures-produced film. Album covers, posters, ads, stationery, etc. all used the face and lettering for strong, integrated campaign. Saul Bass designed and art directed campaign. Artwork by Bass, Henry Markowitz, Phyllis Tanner, Art Goodman. Title produced by National Screen Service. Printed pieces by Silverlake Lithographers, Inc.

'Combination research' needed
—Prof. S. H. Britt

The importance of social science findings to advertising was underlined by Dr. Steuart Henderson Britt, professor of marketing, School of Business, Northwestern University, and managing editor, the Journal of Marketing, at recent AMA Marketing Conference. Listing kinds of psychological tests and types of their findings, Dr. Britt noted the importance of motivation research techniques, but warned of the danger of thinking that MR techniques alone will produce conclusive answers to all problems. He advised that MR be used with other marketing research. One example to prove his point involved "combination research"—MR and "regular" research. In a project in which he was involved, "regular research" (straight precoded consumer questionnaires), plus the projective techniques of MR were used and the findings resulted in a complete change in a national advertising program.

The project, for State Farm Mutual Automobile Insurance Co., established through several projection techniques (depth interviews, sentence completion, narrative projections, tape recordings of groups interviews made and analyzed) that to most people an insurance company may be resented yet at the same time accepted as a protector of individual welfare: People are glad they have had no accidents, but are at the same time resentful of the fact that they have to pay for something on which they have had no opportunity to collect. Through MR and other research findings, significant changes were made in the company's campaign. Before the

search was undertaken, campaign's primary emphasis was on saving money. After the research project, the campaign made use of relatively longer copy, bigger space, even more factual presentation, extensive use of case histories to carry conviction.

Types of research used in a study of motivating factors influencing the purchasing of auto insurance, for Needham, Louis & Brorby, included a major marketing survey of 7000 households to get information with statistical reliability. Also psychological research by trained interviewers, long conversations about insurance with much smaller market samplings, resultant findings analyzed by Dr. Donald Kanter and other psychologists. In the new advertising campaign, low cost was still stressed, but major emphasis was also given to size and stature of the company. Psychological research also indicated great interest of policy holders in prompt, courteous, and expert service, so a large part of the campaign presented documentation that State Farm offered this kind of service.

Though Dr. Britt emphasized its importance, he warned, "Psychological research in advertising is not a substitute for advertising judgment." But it is essential for one reason, he said. Men who are trying to make intelligent decisions about products, packaging, pricing, and so on can arrive at more useful judgment when they are armed with research facts that when they are not. He listed five guides to psychological research: 1. Give psychologist complete details on overall problems. 2. Use psychological research on specific problems. It or any other technique does not represent a panacea for the entire sales problem. 3. Insist that the psychological method used be of demonstrated reliability. 4. Be sure that the best statistical techniques are employed. 5. Be sure that results are completely objective.

Pratt adds course
in psychology of design

For the first time Pratt Institute Evening School is offering as a part of its summer curriculum a course on Design and Its Psychological Aspects. Taught by Professor Irving A. Taylor, the subject has been offered every semester, excepting the summer, for a year. An eight-week course, it includes the study of perception of form, symbolic processes, projective and expressive art, creative process, esthetic experience, art and personality, art and society, research in esthetics.



Garrett P. Orr named Succeeding the late Joseph J. Campanaro,
OAI eastern AD

Garrett P. Orr, new president of the Art Directors Club of New York, has been named eastern art director for Outdoor Advertising Inc. He had been associate art director, having joined OAI in 1933. Orr, a graduate of the Art Institute of Chicago, had previously worked with agencies in Chicago and New York and in the art department of the New York Evening Journal.



clockwise:
Alexey Brodovitch
Henry Wolf
Robert Benton

Brodovitch, Wolf, Benton— Following the resignation of Alexey Brodovitch as AD of Harper's Bazaar, Henry Wolf, AD of Esquire for the past six years, was appointed to succeed him. Robert Benton, who was assistant AD at Esquire, was moved up to become graphics editor at Esquire. Brodovitch, who was AD of Harper's Bazaar for many years, will continue as free lance consultant, designer and teacher.

●

THE INNOCENTS ABROAD . . . or words to be engraved on the inside of your eyelid

What do you do when you've planned a photo shot for three days and then the fog rolls in? Or when you're crossing the Tasmanian border and find out that your camera is worth more than its weight in opium? What kind of an expression do you wear on your face when you're tying up 5 o'clock traffic in Manhattan? These, and the answers to many fascinating problems, are yours for the reading.

We've cornered three ADs who've recently come back from Exciting Projects and are armed to the teeth with sane answers to insane questions. They're Harry Borgman, Campbell-Ewald Company, who accompanied Chevrolet's harrowing trip across the Andes; Wallace

to blow to the winds the best made plans of mice, men, or anything else around that's made plans.

Let's start with the Andes, since it begins with "A". Campbell-Ewald, Chevrolet's agency, sent shock troops down long



BY TODD WALKER

This casual shot of the Maharaja's front yard took ten days to prepare.



BY TODD WALKER

Not a Dunbar ad but mess in Turkey. The boys in the foreground are Military Escorts—all part of the Turkish mess.

Elton, J. Walter Thompson Company, who went on Ford's trip around the world; and Fred Simper, MacManus, John and Adams, Inc., who supervised the photography for Cadillac's Tres Chic Background series.

All of them discovered that there's no such thing as an Irrevocable Master Plan. In fact, there's often nothing left of a master plan at all out in the wilds. Nature, the elements, fantastic children—all of these conspire in their wicked ways

before the actual project. (Never was "shock troops" used with more meaning.) They came back with statistics, measurements, opinions, problems—and the OK to go ahead. So with the great gusto that accompanies naïveté, everyone went ahead.

Perhaps I can best describe what I want to say by saying that nothing can be fully anticipated. A reconnaissance trip and The Actual Thing can be poles apart. In the first place, no one on the initial trip is taking pictures that *have* to be right. Nor are they enmeshed in dragging along gear that is estimated by the gross ton. Taking a car through a difficult and isolated area involves, actually, taking the equivalent of a second complete car in spare parts. It involves trucks to carry gear, trucks to carry personnel, trucks to carry parts. But these are only tangential to the problems the AD discovers—all by himself—twenty-two thousand miles away from home.

For instance, the minute the car was irrevocably out in the wilderness, one of the name plates disappeared. (It is suspected that someone in the native population pried it off as a souvenir. At any rate, it was Gone.) For the purposes of advertising, the car might just as well

have disappeared. It goes without saying that among the spare everything that was sent along, no one had included a spare name plate. A Chevrolet dealer was located (it would take the entire article to describe the differences between foreign dealerships and local dealerships, but I'll let it go by just saying that they had no spare name plate.) It was first decided to make one out of tin, but the result was Pretty Crude. Then someone got the idea of making a mold of one and casting it in lead. The search for plaster of Paris unearthed a substance (firmly declared plaster of Paris) that, when wet, felt and acted like damp Kolynos. For all the Campbell-Ewald people know, it is still drying down there.

If you notice in the photographs that one section of car is always covered by a bush or by a figure that looks like Harry Borgman moving fast, that's where the emblem wasn't.

Perhaps the first consideration any sensible safari makes (if they're going be-



BY HARRY BORGMAN

When taking shots of gondoliers, it is best to try for the out-of-focus shot. Water-wobble will make it that way anyway.

eyond the city limits) is to include an interpreter. There are two kinds: someone from the office who speaks the native tongue, or a native who speaks your

by Dave Kludt
Campbell-Ewald
Company



BY ARIK NEPO

Those of you who enjoy working with professional models will quiver at the fun it must have been to set this one up.

home tongue. The Experienced will tell you: get that native. He knows (you assume) the subtle dialects that make your own college Spanish (or Turkish or Polynesia) about as similar to what is being spoken as is Chaucerian to a TV commercial. He will follow you wherever you go, and will do his best to explain to the natives why you are doing what you're doing (the natives, in turn, will either laugh out loud or just stare. You might as well set your mind to it that they will never really comprehend. You're living in two different worlds, and if you ever need it: illustrated, this is the way.) If everything goes haywire, talk to the children. Their parents, after all, have been living their lives as sensible Guatemalans (or whatever) for years, and they'll never get the point. And be prepared, incidentally, to be overrun by people wherever you go. They won't come up to you, but then again, they won't go away. They will just stand there as if you had stopped orbiting and fallen to earth. An interpreter, at least, can bear the brunt of it.

Once out in the wilds, people are replaced by animals. *Never* go around a curve more than 6 miles an hour; the chances of meeting a herd of water buf-

falo head-on are not in your favor. Shepherds lead all kinds of things along the road (no one knows where they're leading them to, but it's apparently necessary to get them from one place to another, and they always use the road.) If you're familiar with the native tongue, you'll have the chance, at this point, to revive some of the more colorful words, which will be heard coming from the shepherd over the shocked bellowing of whatever animals he's got with him. For a moment, animals, shepherds, you, your caravan, and everything else will be jumbled together. Just wait it out and smile. Some day you'll look back and laugh.

Preparing for the unexpected is perhaps the guiding motif of these conti-



BY ARIK NEPO

You'll be treated to some spectacular scenery of course, and if your Sure-Grip rubber soled shoes stay put, you can take pictures like this for the Folks Back Home. (Barney Clark and Todd Walker.)

mental ventures. For instance, never underestimate the value of anything you might have with you. In Chile, a camera is considered the most valuable thing, for its weight, in existence—practically. (I say practically because there are obviously other things more valued, but they're not as inanimate.) In crossing the border from Argentina into Chile (and that's no small stint), the caravan was asked if they had any of the usual illegal commodities: dope, diamonds, dirty books. (For those who wonder, the answer was no.) When asked what they *did* have—and I won't go into detail, since the article is limited to this edition—cameras were casually included. Apparently cameras are never casually included in Chile. You could traffic in diamonds till you were blue in the face, but cam-

eras you don't traffic in. It took three chapters of the Art of Persuasion to convince the border patrol that the cameras weren't going to be traded in on a silver mine.

Establishing effective communications between you and the rest of your party is well worth Thinking About. It's so easy to forget that you're no longer a hand's distance from a telephone. On the Andes trip, for instance, it was planned at one point that the car would go ahead, and the shooting crew would catch it as it appeared farther down the mountain. The driver and everyone else looked down at the switchbacks the car was to cover, and decided that everytime the car was about to appear in camera range, they'd blow the horn. There's a big difference between looking down at some switchbacks, and actually being on the switchbacks. Everything that looks clear and coherent from above dissolves when you're down in the valley. The car—several miles below—would honk, the cameras would start rolling, and nothing would appear. After the crew above had shot several minutes worth of mountains, and then stopped in confusion, the car would whiz into sight for the length of time it takes to react, and then be gone before anyone could get his camera back on. This sort of thing involves a certain amount of anger and a great waste of film. But it's a very good stab in the right direction.

Let me add, though, that your photographer will probably be your greatest Asset. They are known to slide half-way down mountains to get the kind of shot that keeps your job intact, to placate frenetic models who Will Not Do What You Want Them To Do, and all other sticky tasks. Todd Walker was the Edmund Hillary with camera on the Chevrolet expedition, Gordon Tenney went around the world for Ford, and Arik Nepo shot the extraordinary Cadillac series.

Two kinds of cameras (essentially) were used on Chevy's trip. Because they were after realistic moving shots, the crew used Rolleis for most of the close-up

shots and Hasselblads with telephotos for all of the long shots. Two of each kind were included—one for color and one for black and white.

As far as film goes (and it doesn't go very far, there is this: take twice as much as you think you'll ever use. Chances are, nine out of nine, you won't be able to buy it at the local drugstores. Not only is there no film, there are no drug stores either. And unless you're off on a project that doesn't have to be coordinated for at least a year, don't send your pictures back by mail. Take Argentina: it was having a general communications strike which paralyzed mail deliveries, along with everything else that moved. Depositing mail in a mail box would have been the equivalent of dropping it over the side of a mountain gorge. Letters from home, incidentally, never reached the party, so don't have your wife send you that extra Zeiss Sonnar lens. You're just giving it to the gods if you do.

If the folks at home are Sitting Up Nights for your rushes, let them wait till you bring them back yourselves. Otherwise, the whole lot of you will be Sitting Up Nights for what may amount to the end of the model year.

You'll run into the Casual Attitude with maddening regularity, incidentally, so let me touch upon it here. Don't expect anyone to understand what you mean by "quickly" or "fast". In the first



BY GORDON TENNEY

Every day is not as sunny as you might have imagined. In many places bad weather conditions don't just last for several hours; they're a season. (Harry Borgman).

place, they'll think you're out of your mind to be planning anything that takes less than six months to complete. If you ask someone to wake you *first thing in the morning*, tell them what time you have in mind. They won't believe you at first, so Look Serious about it. And when they say about something, "Yes, yes, we'll do it right away" be prepared to rent a charming house in the vicinity and wait

three weeks. If people don't appear to be galvanized into action, don't get angry. They're *thinking* about it underneath.

When you're out on the Project, take your own personal Brownie and snap like a rubber band. There will be countless occasions on which you won't want to tie up the Pro with what seem to be inconsequential shots—and which will turn out to win every Prix Internationale for you for the next twelve years. Shoot a lot of things you think you'll never use. Shoot anything that stands still. Shoot



BY GORDON TENNEY

Your car is to the hinterlands what an ox cart is to Times Square. Be prepared to be the Center of Attraction. (Harry Borgman and friends.)

the whites of eyes. If nothing else, you'll have the most enervating snapshot collection in history, and if you're shooting about par, you may come up with the best shots of the trip. (You'll be hated for it, but remember: you're in this for the good of The Agency, and no one Farther Up will censor you for Steichen your neck out).

There are two essential kinds of photos taken on a trip like this: the Reporting type, which are adapted on the spot to the conditions at hand and are based on no preconceived ideas; and the Formal shot—the one you knew you were going to get, or Explain Why. All the first involve is a lot of scouting around, and a ready hand on the shutter. The latter are the most painful. Sometimes They Won't Let You put your models in front of the Eiffel Tower, in spite of directions from the Home Front. Or the Pasha of Kohinoor isn't having any when you ask if you can use his elephants to make the Gobi desert look less like a Hollywood sound stage. Leave room for doubt before you commit yourself Back Home. Humans are only human, after all, and there'll be lots of shots that sounded great in Conference Room B that just can't be made (and there are just so many jams the American Consul will

help you out of—if you're lucky enough to find the American Consul).

This business of establishing what kind of photographs you want is important—and don't wait till you're Down Under. In Chevrolet's and Cadillac's cases, the AD went along all the way and supervised the shooting. With Ford's trip, the AD went part of the way, and then the photographer took it from there and finished the trip on his own. However you work it, it should be very clear from the beginning what kind of photographic editorializing you want to do. If the photographer goes it alone (and I can hear you shuddering over these many miles) make sure he is familiar with the Client's Attitude. Those Great Shots of the product looking like a heliotrope blur might set the Awards Committee on their ears, but they may also set the Client on his ear—in a somewhat different way.

One more word about taking pictures: study the weather conditions and, if possible, find out ahead of time what is expected to descend from the skies. A shot that encompasses five miles of spectacular terrain in July may encompass five inches of impenetrable fog in January. The change may even come within hours. On the Andes trip, filming at several locations had to be done before ten o'clock in the morning. At that point, Old Faithful in the form of fog rolled in for the day and, unless you were taking a close-up of someone's eyebrow, you might just as well have folded up your Hasselblad and groped silently away.

But trouble can begin at home—as if that's news. In the Cadillac ads, serenity ends at the crop line. Most were shot at night, to the light of perhaps more strobe lights than were ever assembled at one place at the same time in history. Any of you who have used models will need no further comment when I mention that up to twenty-five top models were used in several shots. For the superb shot taken in front of Cartier's, Fifth Avenue traffic was re-routed for two hours at rush time. Knowing New York traffic, and the vocal aptitude of New York drivers, this presents one of the finest examples of Man against Society ever recorded.

But then that's the story of the AD's life: Man against The Wilderness, Man against Nature, Man against equipment that won't work and Little Things that keep getting lost. But never, ah never, against doing things that are more exciting, or more unique, or that make the visual world more interesting and understandable and alive. ●

MEDALS FOR CLIENTS *in the Art Directors' Club of Detroit 1958 Show*

This year over eight hundred entries faced the three judges: Noted designer, George Giusti; art director, Chauncey F. Korten of Kenyon & Eckhardt, New York; and Donald B. Gooch, professor of design from the University of Michigan. Slowly, painstakingly the distinguished trio selected forty-nine entries for special merit and as outstanding examples of advertising art produced or directed in the Detroit area.

The sampling you will find on the next few pages reflects an important fact: This is a show of high standards for art directors who know their profession and take pride in it. And more than ever, the exhibition highlighted a growing trend: The increased use of good design in all fields as well as the automotive accounts so important in this area.

Realizing the importance of clients to the best expression of creativity, the Detroit Club this year presented the awards to the client himself rather than the art director responsible. In this way tribute was paid to the ability of clients to know top-flight advertising when they see it . . . a fact too often overlooked by art directors.

We point with pride then to award winning work from the 1958 Art Directors' Club of Detroit Show which follows.



Detroit's jury . . . George Giusti, Chauncey F. Korten, and Donald B. Gooch

gold
1. mag
Colo
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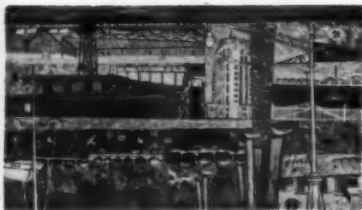


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3. m
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gold
1. magazine
Color Drawing or Painting
 Art Director: James N. Hastings
 Agency: Campbell-Ewald Co.
 Artist: Stan Galli
 Advertiser: Chevrolet Motor Division



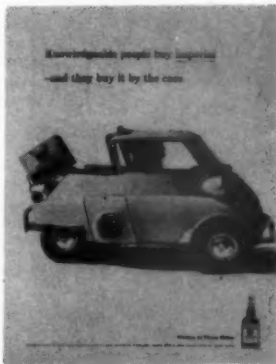
silver
2. magazine
Color Drawing or Painting
 Art Director: Doug MacIntosh
 Agency: Campbell-Ewald Company
 Artist: Charles Wysocki
 Advertiser: Detroit Edison Company



gold
3. magazine
Color Photography
 Art Director: Jeane Bice
 Agency: McCann-Erickson Inc.
 Artist: E. McGuire, Boulevard Photographic
 Advertiser: Chrysler Division



silver
4. magazine
Color Photography
 Art Director: Frederick A. Peck
 Agency: Grant Advertising, Inc.
 Artist: Jim Northmore,
 Boulevard Photographic
 Advertiser: Dodge Division



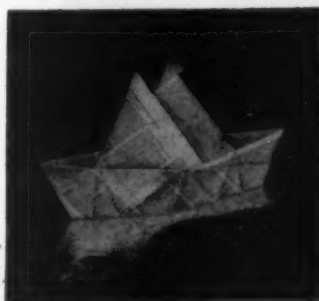
silver
5. & 7. magazine
Black and White Photography
 Art Director: Martin M. Krein
 Agency: Fouts, Cone & Belding
 Artist: Stephen Heiser
 Advertiser: Hiram Walker & Sons



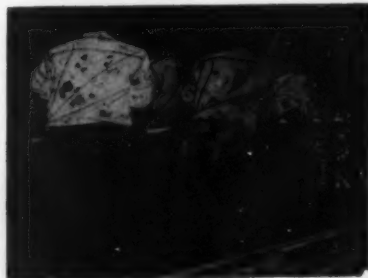
gold
6. magazine
Design of Complete Unit
 Art Director: Caesar Ferri
 Agency: C. J. LaRoche & Co., Inc.
 Artist: Robert Halmi
 Advertiser: Hiram Walker Incorporated



silver
8. magazine
Design of Complete Unit
 Art Director: Al Schroeder/L. Sheridan
 Agency: Campbell-Ewald Company
 Artist: Clem Cykowski
 Advertiser: Delco Products



gold
9. trade magazine
Color Drawing or Painting
 Art Director: Arthur Obrosoy
 Agency: MacManus, John & Adams, Inc.
 Artist: Charles Wysocki
 Advertiser: Dow Chemical of Canada



gold
10. trade magazine
Color Drawing or Painting
 Art Director: Arthur Obrosoy
 Agency: MacManus, John & Adams, Inc.
 Artist: Charles Wysocki
 Advertiser: Dow Chemical of Canada



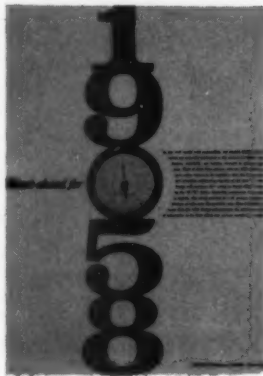
silver
11. trade magazine
Color Photography
 Art Director: Tom Roberts
 Agency: MacManus, John & Adams, Inc.
 Artist: Bob Flemming
 Advertiser: Dow Chemical Company



silver
12. trade magazine
Color Photography
 Art Director: A. B. Scott
 Agency: Campbell-Ewald Company
 Artist: Albert Gommi
 Advertiser: Champion Paper & Fibre Company



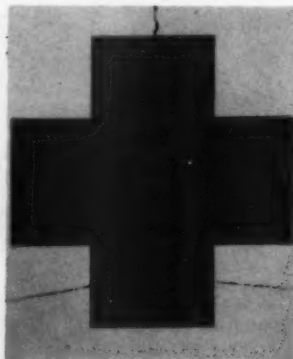
silver
13. trade magazine
Black and White Drawing or Painting
 Art Director: Tom Roberts
 Agency: MacManus, John & Adams, Inc.
 Artist: Tom Roberts
 Advertiser: Dow Chemical Company



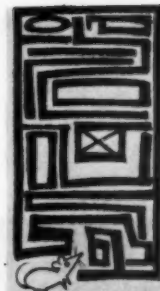
gold
14. trade magazine
Design of Complete Unit
 Art Director: Russell Kulberg
 Agency: Grant Advertising, Inc.
 Artist: H. F. Kolyer Studios
 Advertiser: Dodge Division



silver
15. trade magazine
Design of Complete Unit
 Art Director: A. B. Scott
 Agency: Campbell-Ewald Company
 Artist: Albert Gommi
 Advertiser: Champion Paper & Fibre Company



gold
16. newspaper
Color Drawing or Painting
 Art Director: R. G. Andrus
 Agency: Foote, Cone & Belding
 Artist: McNamara Studios
 Advertiser: United Foundation



no mousehood for you!

no mousehood for you!

no mousehood for you!

no mousehood for you!

no mousehood for you!

gold
17. newspaper
Black and White Drawing or Painting
 Art Director: Jim Trumbo
 Agency: Campbell-Ewald Company
 Artist: Andy Riddock
 Advertiser: Burroughs Corporation



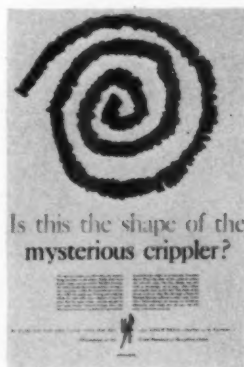
silver
18. newspaper
Black and White Drawing or Painting
 Art Director: James N. Hastings
 Agency: Campbell-Ewald Company
 Artist: Stan Galli
 Advertiser: Chevrolet Motor Division



gold
19. newspaper
Black and White Photography
 Art Director: Arthur Obrosoy
 Agency: MacManus, John & Adams, Inc.
 Artist: J. E. Northmore, Boulevard Photographic
 Advertiser: Dow Chemical of Canada



silver
20. newspaper
Black and White Photography
 Art Director: Frederick A. Peck
 Agency: Grant Advertising, Inc.
 Artist: John Wisner, Boulevard Photographie
 Advertiser: Detroit Bank & Trust Company

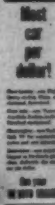


silver
21. newspaper
Design of Complete Unit
 Art Director: Charles Dickinson
 Agency: MacManus, John & Adams, Inc.
 Artist: Charles Dickinson
 Advertiser: United Foundation



silver
22. newspaper
Design of Complete Unit
 Art Director: Arthur Obrosey
 Agency: MacManus, John & Adams, Inc.
 Artist: J. E. Northmore-Boulevard
 Photographie
 Advertiser: Dow Chemical of Canada

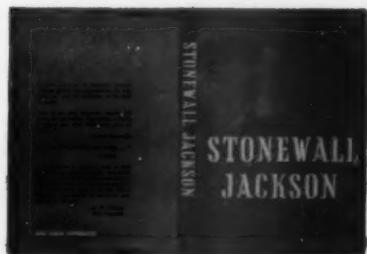
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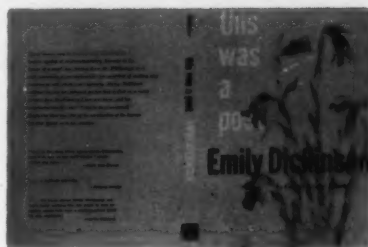
gold
23. newspaper
Small Ads
 Art Director: Charles Somerville
 Agency: Batten, Barton, Durstine & Osborn
 Artist: Lettering Inc.
 Advertiser: DeSoto Division



silver
24. poster
Other Posters, Design of Complete Unit
 Art Director: Richard Hirn
 Agency: Englanders-Kesy
 Artist: Richard Hirn
 Advertiser: Englanders



silver
25. point of sale
3-Dimensional Design of Complete Unit
 Art Director: George Lenox
 Artist: George Lenox
 Advertiser: University of Michigan



silver
26. point of sale
3-Dimensional Design of Complete Unit
 Art Director: George Lenox
 Artist: George Lenox
 Advertiser: University of Michigan



gold
27. direct mail and sales
promotion folders
Color Photography
 Art Director: Vern Isbell
 Agency: MacManus, John & Adams, Inc.
 Artist: Cle Clark
 Advertiser: Cadillac Motor Car Division



silver
28. direct mail and sales
promotion folders
Color Photography
 Art Director: Mack Stanley
 Agency: Creative Arts International
 Artist: Phil Davis
 Advertiser: Parks, Davis & Company Overseas



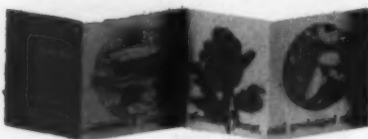
silver
29. direct mail and sales
promotion folders
Color Photography
 Art Director: Mack Stanley
 Agency: Creative Arts International
 Artist: Phil Davis
 Advertiser: Parks, Davis & Company



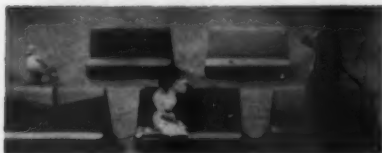
gold
30. direct mail and sales promotion folders
Black and White Drawing or Painting
Art Director: R. G. Andrus
Agency: Foote, Cone & Belding
Artist: Herb Schiebold
Advertiser: Edsel Division



silver
32. direct mail and sales promotion folders
Design of Complete Unit
Art Director: Herb Schiebold
Agency: Allied Artists
Advertiser: Mercy College



silver
33. direct mail and sales
Design of Complete Unit
Art Director: Art Morat
Agency: Creative Arts International
Artist: Phil Davis
Advertiser: Parke, Davis & Company



silver
34. catalogs
Color Photography
Art Director: Robert Shepperly
Agency: Kenyon & Eckhardt Inc.
Artist: Warren Winstanley
Advertiser: Mercury Division



silver
35. catalogs
Color Photography
Art Director: Jonis Gold
Agency: McCann-Erickson, Inc.
Artist: Warren Winstanley
Advertiser: Chrysler Division



silver
36. catalogs
Black and White Drawing or Painting
Art Director: Jonis Gold
Agency: McCann-Erickson, Inc.
Artist: Bernie Fuchs
Advertiser: Chrysler Division



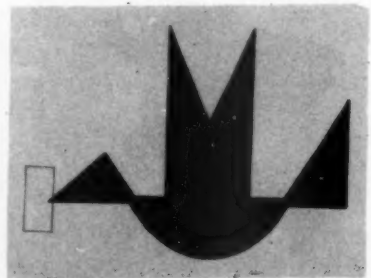
silver
37. catalogs
Black and White Photography
Art Director: Jonis Gold
Agency: McCann-Erickson, Inc.
Artist: Warren Winstanley
Advertiser: Chrysler Division



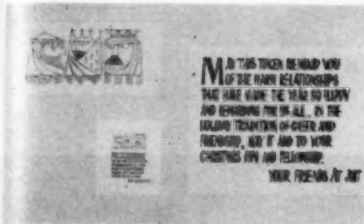
gold
38. catalogs
Design of Complete Unit
Art Director: Art Morat
Agency: Creative Arts International
Advertiser: Dow Chemical Company



silver
39. catalogs
Design of Complete Unit
Art Director: Jonis Gold
Agency: McCann-Erickson, Inc.
Artist: Boulevard Photographic, Bernie Fuchs
David Lindsay, Jose Calvillo
Advertiser: Chrysler Division



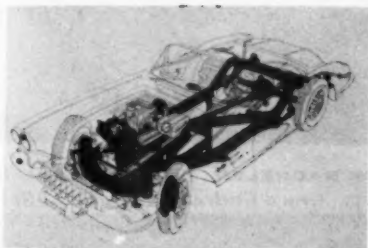
silver
40. institutional
Art Director: Harry Fairchild
Agency: Harry Fairchild
Artist: Charles Wysocki
Advertiser: Fairchild Studio



silver

41. Institutional

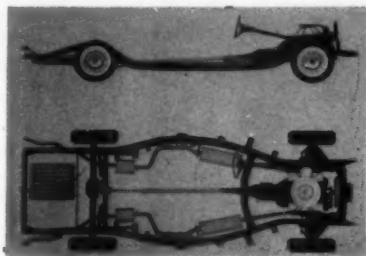
Art Director: Ross Van Dusen
Agency: J. Walter Thompson
Artist: Ross Van Dusen
Advertiser: J. Walter Thompson



silver

42. product illustration

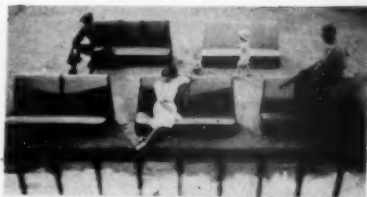
Color Drawing or Painting
Art Director: Jim Bernardin
Agency: Campbell-Ewald Company
Artist: McNamara Studio
Advertiser: Chevrolet Division



silver

43. product illustration

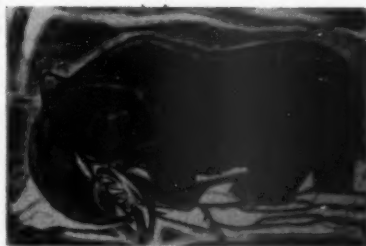
Color Drawing or Painting
Art Director: R. G. Andrus
Agency: Foote, Cone & Belding
Artist: Dick Timm, Allied Artists
Advertiser: Edsel Division



silver

44. product illustration

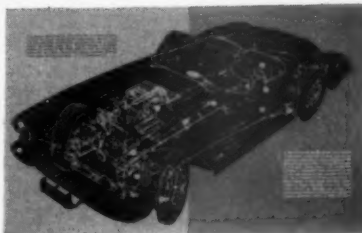
Color Photography
Art Director: Robert Shepperly
Agency: Kenyon & Eckhardt, Inc.
Artist: Warren Winstanley
Advertiser: Mercury Division



silver

45. editorial

Color Drawing or Painting
Art Director: Arthur T. Lougee
Agency: Ford Publications
Artist: Charles Culver
Advertiser: Ford Motor Company



silver

46. editorial

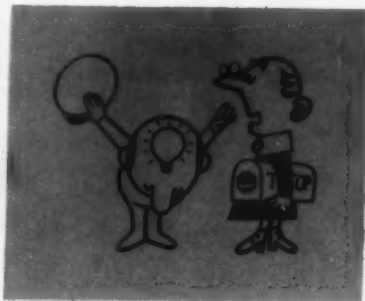
Design of Complete Unit Editorial Spread
Art Director: Jim Bernardin
Agency: Campbell-Ewald Company
Artist: McNamara and Allied Artists
Advertiser: Chevrolet Motor Division



gold

47. television commercials

Live Action
Art Director: Henry Caroselli & Art Ross
(Writer: Edmund Birnbryer)
Agency: Campbell-Ewald Company
Producer: Van Praag Productions
Advertiser: Delco Remy Division



silver

48. television commercials

Animation
Art Director: Goulding-Elliot-Graham Inc.
Agency: J. Walter Thompson Company
Artist: Group Productions Inc.
Advertiser: Tip-Top Bread



silver

49. television commercials

Animation
Art Director: Henry Caroselli & Don Miller
(Writer: Fred Lounsberry)
Agency: Campbell-Ewald Company
Producer: Group Productions
Advertiser: Chevrolet Used Cars

NON-AUTOMOTIVE ART *by Detroit Upcomers*

As an art center, Detroit is best known to art directors everywhere for the range and importance of its automotive accounts, whose agencies maintain offices here, and whose client management offices are also located in this area.

It's interesting to note, from this standpoint, that art cited for special recognition and awards in the 1958 Detroit Club Show is more non-automotive than automotive. Of the 49 medal-winning pieces in the show, 28 are non-automotive and 21 are automotive. The Upcomers in this group have purposely selected pieces of their work for presentation here that involve a problem or account not directly associated with the automotive field.

In view of the opinion that Detroit, more than any advertising center in the world, is limited to accounts allied with the automotive industry, the entries selected for the 1958 Art Directors Show and the work by our Detroit Upcomers are refreshing and something of a pleasant surprise.



BOB MONKS *Bob is a graduate of Los Angeles Art Center School. He went to New York in 1954, returned to Detroit a year later to become a partner in Design House. While there he worked on films, TV commercials and exhibits. He went to Professional Art Studios last September, won two awards in the 1958 Scarab Club Show and likes to work in a variety of styles. He does both cartoons and stylized illustrations and tries to get into all his work as much solid draftsmanship as he can. In trying to achieve this authenticity he will use photographic reference in even the wildest cartoons and design illustration.*



JACK BACHELER *Educated Syracuse University . . . Grand Central Art School . . . Spent years as Captain U.S. Army—Corps of Engineering . . . Moved to Detroit and Prucher Studios in 1946.*



JAMES CURRAN *He is 24 years old, single, a native Detroit, studied painting under George Rich, Meinzingers, 2 years, also attended periodic classes at Arts and Crafts for past 10 years. Feels that pre-occupation in past with "quick sketch" pastel-portraiture contributed to his training. He served his apprenticeship in another Detroit studio before joining La-Driere Studios, where he has been for the last year.*

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ETHEL GOLD Ethel was born in Detroit in 1935. She attended Cass Tech and then won a scholarship to study at Carnegie Tech in Pittsburgh. She is the wife of art director Jonis Gold. For the past three years she has been a decorative illustrator with Cavillo and Associates.



ELEANORE HAGA A former resident of Stamford, Connecticut, received her BFA Degree from Pratt Institute, Brooklyn, New York, in 1955. Then to Detroit, employed by the Styling Division of the Ford Motor Co. In November of 1955, along with four others, formed a company called Design House, Inc., designing mainly for television - TV commercials, backgrounds for films and slide films. Left the company in January of '57 to join Mack Stanley, Inc., where she designed pharmaceuticals and did stylized and decorative art.

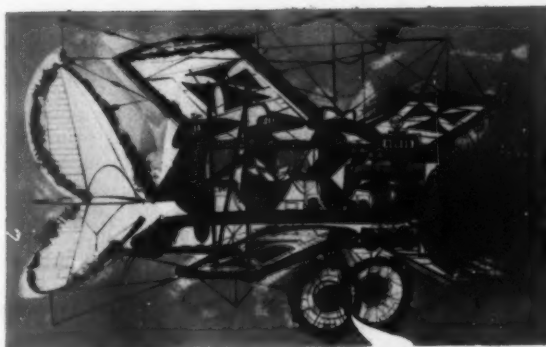
Since her recent marriage to Henry Haga, an automobile designer at General Motors, Eleanore has been free-lancing, designing slide films, TV Commercials and direct mail, silk-screened Christmas cards and posters.



RON MCKEE Born in Kansas City - Attended art school at Kansas City Art Institute and Chicago's American Academy and graduated from Art Center School in Los Angeles in 1958 - Presently doing talked about work for McNamara Brothers, Inc. here in Detroit.

Ron and his twin brother, Don, did free-lancing and small jobs in Kansas City while they were both in high school there. Later, they spent 18 months in the Army together doing recruiting and public relations art work in San Francisco.

Ron feels that the competition and mutual criticism he and his brother grew up with has been a big help in his development. Don is now in a studio in San Francisco.



DONALD SILVERSTEIN Born - In Wilkes-Barre, Pennsylvania, 26 years ago . . . Attended Cass Tech in Detroit . . . Started working in studio after graduating high school (1949) . . . No formal art school training . . . Does mostly decorative art . . . is presently at New Center Studio. He has been there a year and a half.

When the Professional Photographers of America, Inc. decided to sponsor a new show in a show-ridden field they gave it a specific emphasis to make it distinct from all the other shows, to give it validity and importance in advertising.

Whereas ADC shows emphasize design of complete unit and cover both photography and illustration, and TDC, AIGA and STA shows stress complete design or typography, the new PPA competition concentrates on photography.

Judged in Rochester, March 28-29, this was the first show of its kind on a truly national scale and entries were gathered from coast to coast, from the top name photographers as well as from less famous but highly talented men. A travelling exhibition is being readied to meet requests from Art Director and Advertising clubs.

The show was judged by buyers, by men who spend every day picking pictures for their ads and who not only know a good picture when they see one but who judge pictures in terms of their advertising effectiveness as well as their esthetics.

The jury, chairmanned by Art Direction editor Edward Gottschall, included Wallace Elton, AD and Vice President, J. Walter Thompson Co. (N.Y.); Fayette F. Harned, Vice President and Director of Art, The Rumrill Co. (Rochester); Douglas MacIntosh, AD, Campbell-Ewald Co. (Detroit); Gene Federico, AD, Douglas D. Simon (N.Y.); and David Wylie, AD, Young & Rubicam (Chicago).

The judges sought more than a technically good picture. They looked for a picture with a good idea, for a picture that would stand out in competition with other pictures, ads and stories for reader attention, for pictures with courage and imagination in selling.

The jury, composed solely of buyers, sought pictures that didn't merely illustrate the product but sold its sizzle, that sold pride, or beauty, or utility—that sold benefits or satisfaction. Pictures that did less than this seemed static, dull, less sales effective.

The judges picked two opposite kinds of pictures in making up this show. They looked for the picture with the unusual idea. They also looked for the picture that was utterly simple and direct. What they didn't want was a picture that tried for an idea and missed, with a terrific gimmick that had nothing to do with the problem. More of the so-called "clever" pictures were eliminated than chosen, but the ones chosen made sales sense as well as picture sense. In all, some 133 pieces were chosen.

sales sense plus

Commenting on the show and the selections, judge Fayette Harned observed: "Industrial photography—once static and sometimes stodgy—has taken a new twist in the past several years. It's a twist that's led to a new sense of dramatic urgency in industrial photography.

"Perhaps the greatest single push in this direction has been the overwhelming success of the picture magazines like LIFE, LOOK, etc. These magazines, along with television, have made the visual aspects of all advertising more and more important.

"The principle is simple: people generally are most interested in pictures that are dramatic, simple and unposed. And ads showing pictures of this type simply draw more readers than ads which don't."

can we see trends?

"Looking through the industrial magazines tells the story best. In today's industrial photography we see:

"... the use of larger pictures, combined with well planned and executed cropping, to catch the most dramatic qualities in the illustration.

"... the use of more casual, less posed, editorial or candid type pictures. These pictures tell the product story quickly and believably, and they show real-life people doing whatever it is they actually do in industry.

"... the constant search for new techniques or combinations of techniques that will produce the best story-telling illustration to interpret the benefits of the product to the reader. Lately, high-speed photography, strobe lighting, multiple exposure, light tracing and X-ray photos are all being brought into use.

"... the influence of abstraction, low and high key moods and attention to creative design elements where the product must be shown in a still-life situation without benefit of models or motion."

From the advertiser-agency standpoint:

"There seems to be an increasing awareness on the part of industrial ad managers as to the importance of good photographic illustration. A fact that has led in many cases to increased budgets for photography, as well as a greater interest on the part of the photographer for doing the best job possible with the amount of money available.

"In line with this, the advertiser is making information available to the photographer—through the art director—concerning the benefits of the product over competition, sales objectives, etc. Things which help the photographer do a better creative job.

"The advertiser and the agency are tending to give the photographer more creative freedom—to produce the most convincing, natural and believable photograph possible. It is bringing the photographer more into the creative aspects of the advertising, for his suggestions, ideas, etc.

"All in all it's an encouraging picture. And as rapport between the advertiser, agency and photographer grows stronger, the result can only be more interesting and dramatic industrial photography."

David Wylie, looking for new trends in appliance photography, found none. He reports:

"Sorry, can't find a new trend in appliance photography. The only changes in this field are the annual changes in the products themselves.

*top pieces in the 1st Annual National
Exhibition of Advertising Photography
combine sales power with creativity*

picture sense

"No offense to the photographers or the art directors however, for some of them have made brilliant attempts, only to find that conventional photos in this field seem to sell better.

"It is darn hard to break away from the stereotypes. These are:

1. The ordinary catalogue type of photo
2. Product with happy housewife
3. The lush stage setting for multi product display
4. The fantastic background (clothes dryer on the desert, etc.)

"They've worked the 'geometric' look to death—using dead center front profile of the product with a modish gal off to one side. This well worn cliché shows no depth of a product that a prospect wants to see. Really, a $\frac{3}{4}$ viewpoint showing front top and side is much more comprehensive.

"Now, many of the stereotypes are at least being very well done and these are effective from the point of view of the advertiser. However, somewhere, sometime, a clever photographer and art director will produce a new look in appliance photos and we will all say, 'Why didn't we think of that?'

Although not presently concerned with automotive photography, Doug MacIntosh drew on his past experience to comment on trends in the auto photos in the show. He notes:

"In the past year, some twelve or fourteen automobile advertisers attempted, among other things, to appear unlike one-another, while using the same medium with similar products and similar requirements. It might be said that if they were successful, there were as many

trends as there were advertisers.

"If we seek trends in advertising photography as a whole, it would seem that the automotive group, while certainly active and highly competent, is not usually known for setting trends for other products to follow; but is more often itself a distant follower of trends in editorial, fashion, and other product photography. Perhaps this is not too important one way or the other, as long as each advertiser is solving his own problem.

"More important are the hard-bound trends they established for themselves long ago. Much car material seems to be a matter of product plus background, and much time is spent in agencies and photo studios every year in an effort to think up new backgrounds and new ways to shoot them instead of new ways to advertise cars. Moreover these efforts frequently end up with the product stretched and frozen in a situation using elaborate props intended to symbolize elegance and prestige with the inference that the car is similarly endowed. This is *not* a new trend! Other advertisers use the no-background principle effectively with colored paper, outline shots, art-backgrounds, etc. The past few years have seen the rise of much realistic "performance" photography, aided by small cameras and fast film."

technique secondary...

Photographers interviewed by Art Direction tossed in a wide variety of comments on the show and on photography in general. Some follow.

"Creative advertising photography is the power needed for new approaches and interpretation. Camera, lights, film,

etc. and technical problems are secondary for the creative aspect of picture taking. The emphasis is, and will be more so, on ideas, interpretation, presentation and effectiveness."—*Toni Ficalora*

Imagination and emotion...

"Illustration photography has, in the past twenty years, raced through the techniques of candid, realism, high key and design treatment. The style of photography and the action gave us a visual story which accomplished a desired result.

"We now are in an era of not only appealing to the visual, but to the imagination and emotions as well. Due to increased speed of film in both black and white and color, as well as having a wider choice in both, and due to high speed lighting and greatly improved equipment, the photographer has a much more flexible medium than he did as recently as two or three years ago. Therefore, combining ingenuity and effects with basic earlier treatments, he now creates, by means of photography, illustrations that not only present a visual, detailed story, but, by use of techniques and props, excites the imagination and produces an emotional reaction. Professional photography has become more than communication. It now captures sensory perception."—*Wesley Bowman*

realism the order of the day...

"Photographic illustrations in still-life or in action—record the story you have to tell using your own capabilities of knowledge and control—the new films, lights and equipment have not changed

creative ability. It merely adds new tools to do a better job.

"I would say in all the different phases of photography real people—real situations—controlled available light, having people do what comes naturally—realism is the order of the day.

"In Institutional advertising to the public the honest approach and it's effective presentation is all important.

"In the heavy industry field, the factual photographic approach of the product in real settings—hard sell is the trend of the times.

"Tricks in lighting, camera equipment, lenses, processing are all but a means to an end if the subject matter so dictates. This type of approach is the off-beat one and still should answer the needs of the photographic field in which you work.

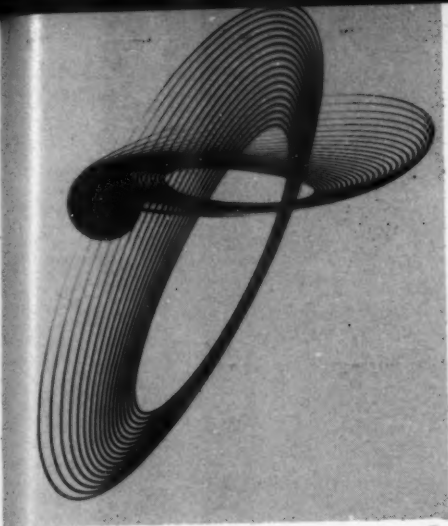
"As a summary of the photographic field in general I would say the following is what we should look for:

1. Subject Matter—A. Over-all design;
B. Focal point of interest.

(text continued on page 105)

1. Bill Hughes of Kling Studios for 7-Up. 2. Child in crib by Henry Ries, for Family Service Association of America. 3. Red-headed girl by Jon Abbot. 4. Snail by A. John Geraci, for pharmaceutical promotion. 5. Controlon by Henry Ries. AD: Ken Sekiguchi. Agency: G. M. Basford Co. Client: Daystrom. 6. Desert clothesline by Paul Wing. 7. Swift ham by Dick Boyer. AD: Wade Hancock. Agency: McCann-Erickson, for Life Ad. 8. Handicapped child by Walter Sheffer. AD: Pat Roberts. Client: Community Welfare Council, Milwaukee. 9. Down the hatch by R. V. McKay, Ford Motor Co., Photographic Service Section. 10. Achromycin by George Faraghan. AD: Robert Smith, Lester Rossin Assoc.; Helen Staunton, Lederle. Client: Lederle, for a direct mail piece.





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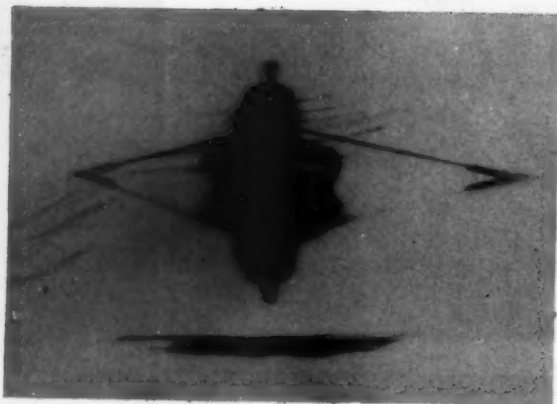
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11. Aus
Compton
12. Man
Client: R
Boudoir
Client: R
Bon App
Bailey, V
Kemper.
Lester R
& Bowle

11. Abstract by Robert Koropp. AD: Henry Berchert. Agency: Compton Advertising. Client: International Mineral and Chemical.
 12. Man in a rowboat, by Irving Penn. Agency: N. W. Ayer & Son. Client: De Beers Consolidated Mines Ltd. 13. By Bert Stern. 14. Boudoir in blue by Herbert Loebel. Agency: St. George & Keyes. Client: Roxbury Rug. 15. Jug of wine and fruit by Dick Boyer for Bon Appetit Magazine cover. 16. Pouring Peyton's by Conrad Bailey, Wesley Bowman Studio Inc. AD: Allen Joice. Agency: Dom Kemper. Purpose: Billboard. 17. Track layers, by Sol Libsohn, Lester Rossin Associates Inc. AD: Fred Trushess. Agency: Benton & Bowles. Client: Association of American Railroads.



16

Where Railroad Progress like this depends on adequate earnings

ALABAMA RAILROADS OFFER THE GOVERNMENT

17



18



19



22





21

18. Puppy and puddle by Ralph Cowan. AD: E. Allen for Stride Wax. Agency: Needham, Louis & Brorby. 19. Onion, by Toni Ficalora for ad in Art Direction. AD: Bob Farber. 20. Varidase, by Edward Gallob, Lester Rossin Associates Inc. AD: Robert Smith. Client: Lederle. 21. An American in Paris, Mercury Records album cover, by Henry Ries. AD: George Maas. 22. Which would you select?, by Victor Keppler. AD: Robert Shaw. Agency: Doherty, Clifford, Steers & Shenfield. Client: Hunter. 23. Control room at dusk, by Jay Oistad. 24. Live wires by Ed Carlson, Ford Motor Co., Photographic Services Section. 25. Keeps foods country fresh, by Dave Cunningham, Feldkamp-Malloy, Inc. AD: Walter Lecat. Agency: K&E. Client: RCA Whirlpool.



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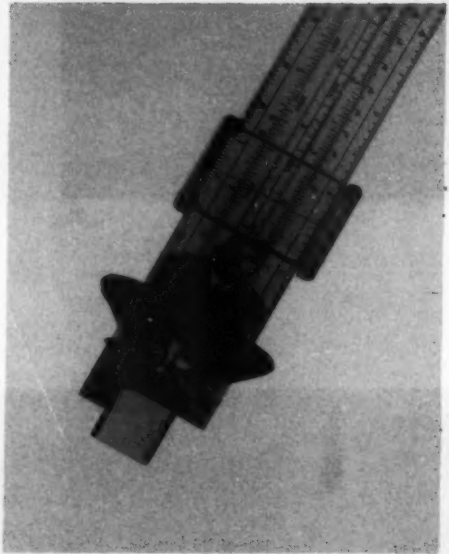
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26. Man with Mogen David wine by Conrad Bailey, Wesley Bowman Studio. AD: Lee King. Agency: Edward H. Weiss, for Life ad. 27. "... cramped by routine duties ...", by Siegfried-Darsey Studio. AD: Oren Smith. Agency: J. Walter Thompson Co. Client: Douglas Aircraft. 28. Strawberry ice cream by A. George Miller. 29. Tea brightens the day, by E. D. Dickey, Dickey and Harleen Studios. AD: Hal John Benson. Agency: EWR&R. Client: Canterbury Tea Co. 30. Baby and Mother by Jason Hailey for Pacific Mutual Life Insurance, AD: Arnold Fujita, Agency: Foote, Cone & Belding. 31. Charles Kerlee for Schlitz. 32. Wheel of color by Max Richter.

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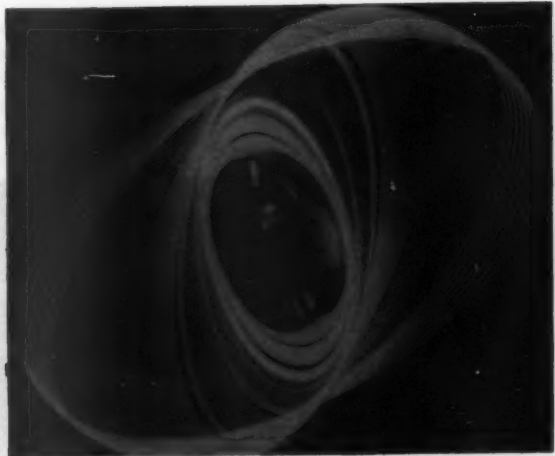




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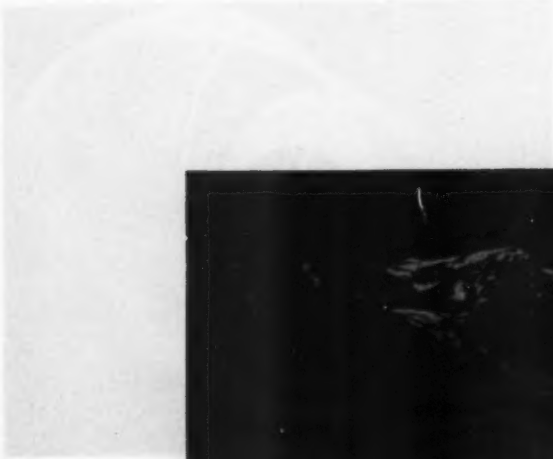


In construction... no substitute can do what copper does!

Copper has equalled the high and never has equalled the low. Copper is the most durable of all materials, and is used in all kinds of construction, from the most important to the most unimportant. It is used in all kinds of machinery, from the most important to the most unimportant. It is used in all kinds of electrical apparatus, from the most important to the most unimportant. It is used in all kinds of plumbing, from the most important to the most unimportant. It is used in all kinds of roofing, from the most important to the most unimportant. It is used in all kinds of pipe, from the most important to the most unimportant. It is used in all kinds of wire, from the most important to the most unimportant. It is used in all kinds of sheet metal, from the most important to the most unimportant. It is used in all kinds of castings, from the most important to the most unimportant. It is used in all kinds of forgings, from the most important to the most unimportant. It is used in all kinds of rivets, from the most important to the most unimportant. It is used in all kinds of bolts, from the most important to the most unimportant. It is used in all kinds of nuts, from the most important to the most unimportant. It is used in all kinds of washers, from the most important to the most unimportant. It is used in all kinds of screws, from the most important to the most unimportant. It is used in all kinds of nails, from the most important to the most unimportant. It is used in all kinds of staples, from the most important to the most unimportant. It is used in all kinds of wire nails, from the most important to the most unimportant. It is used in all kinds of spikes, from the most important to the most unimportant. It is used in all kinds of bolts, from the most important to the most unimportant. It is used in all kinds of nuts, from the most important to the most unimportant. It is used in all kinds of washers, from the most important to the most unimportant. It is used in all kinds of screws, from the most important to the most unimportant. It is used in all kinds of nails, from the most important to the most unimportant. It is used in all kinds of staples, from the most important to the most unimportant. It is used in all kinds of wire nails, from the most important to the most unimportant. It is used in all kinds of spikes, from the most important to the most unimportant.

Kennecott Copper Corporation
Copper and its alloys are the most important of all metals.

35



38

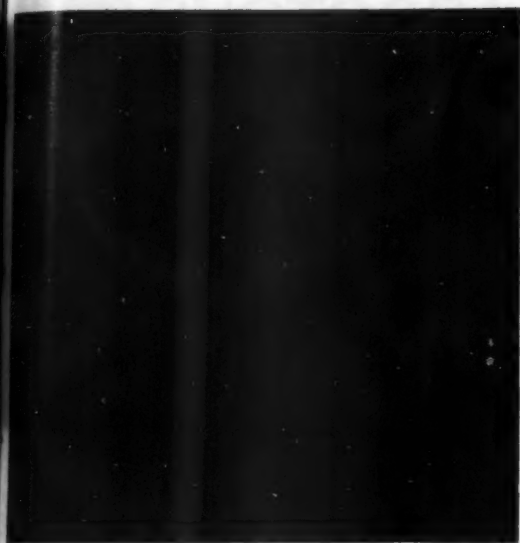


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Art D



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37



40

33. Bread, onion and wine, by Alan Fontaine. 34. Boy and girl in woods, by Dave Cunningham, Feldkamp-Malloy Inc. AD: Palmer Boothby for mailing piece for Jahn & Ollier Engraving Co. 35. Knothole, by Pinney-Beecher. AD: Stephen Baker. Agency: Cunningham & Walsh. Client: Kennecott Copper Corp. 36. By Bert Stern. 37. Race driver by Robert Koropp. AD: Art Paul, Vince Tajiri for Playboy magazine. 38. Dam construction in Colorado Mountains by Herb McLaughlin, Arizona Photographic Associates Inc. AD: Ray Wells. Client: Fisher Contracting Co. 39. Robert F. Van Derveer, Lewis Studios, Inc., for Sandeman Sherry direct mail piece. AD: John F. Loughlin. Agency: Ross-Loughlin. 40. Gilbey's vodka on piano, by Alan Fontaine. ●

in Philadelphia

Railroad AD's job —from print to industrial

Work of Al Strasser, AD for Pennsylvania Rail Road, encompasses graphic art direction, interior decoration, and a great deal of industrial designing. Unique duties of Strasser, and how they evolved from his first functions—in 1953 when he joined PRR as AD of public relations—was covered in three-page picture story in recent *Railway Age* magazine.

When Strasser was public relations AD, he designed company employee magazine, booklets, annual reports, displays, similar material. Recent projects: Graphic redesign for engines, formerly striped in gold leaf, resulted in use of one wide yellow stripe, use of larger keystone and 16-inch letters. When it was found the yellow stripe faded, Strasser decided to experiment with Scotchlite striping, keystone and lettering—it also gives night reflection. Redesigned signs now come out of a centralized shop, which Strasser suggested to cut costs, employ new and better materials, have standard alphabets. Crossbucks warning

signs at crossings are screened lettering on reflective material. They cut costs. He suggested the airplane-wing type construction used for top of redesigned ticket facilities at Penn Station, New York, to replace pagoda-shaped design originally suggested.

New identification on box cars upped six-inch letters to 13 inches, enlarged keystone trademark and dropped the circle which originally enclosed keystone, enlarged numerals. Strasser uses modular stations—aluminum and plastic materials eliminating need of paint. Also, expansion, modification and assembly are simple. He designed plastic interiors for diners, lounge cars, cutting down maintenance costs.



Architectural photo —a Philadelphia winner

Top prize winner in the exhibit recently held by Commercial Photographic Society of Philadelphia is this architectural photograph by Larry Williams. Second place winner was a technical type, a photomicrograph of a rat embryo by William Taylor, Temple University Hospital photographer. Group here are examining the second place winner, held by Taylor. From center to right, John Walters, head of the photographic department, Curtis Publishing Co., William Barrett and Jack Di Toro of I.T.E. Circuit Breaker Co.

Charles P. Mills Jr., president of the society, announced the exhibit was planned as a forerunner of what it is hoped will become a regular annual activity which will show the Philadelphia public the wide range of photographic

specialties available in the area. The society's membership comprises food, fashion, architectural, research, technical and other photographers. Roger Earle is vice president of the organization.



Delaware Valley AGA communications seminar

Gordon White, head of the art department at School of Industrial Arts, Trenton Junior College, opens the Visual Communications Seminar sponsored by Advertising-Graphic Arts Club of the Delaware Valley and the School. Panel members, from left: David LaMont, AD, Eldridge, Inc.; John Franks, sales representative, Triangle Blue Print; and Allen Schear, director of technical publicity for De Laval. All are members of AGA. Using an overhead projector and slides, a panel of advertising and graphic arts specialists explained whys and hows of visual communication, emphasizing the latest techniques via the projected image. In addition to panelists pictured, AGA members participating included Harold Phares, AD, Allstate Design and Development and Vincent Ceglia, AD, Kennedy-Ceglia Advertising. Tom Kennedy, AGA president, opened the meeting.

The seminar, preceded by the regular monthly meeting of the AGA, was attended in addition to AGA members, by advertising, art, photography, engineering drafting classes with their instructors, and the public.

Philadelphia clips

Second in series of portfolios on English Monotype faces, from *Westcott & Thomson*, shows *Albertus*, a display face designed by *Berthold Wolpe*, based on a letter design used for an inscription on bronze . . . *Marilyn Bass* of Mel Richman Inc.'s decorative art dept. designed two corrugated boxboard replicas of the Betsy Ross home which were used by Chamber of Commerce for Eastern Airlines' inaugural flights from here to Mexico City and Montreal. Local gifts were placed inside—back of roof top opens—and sent to mayors of respective cities . . . At *Art Alliance*: through Aug. 1, group exhibit of oils and watercolors; through Aug. 12, Philadelphia Water Color Club Annual; through Sept. 24, memorabilia of American artists. ●

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.
MArket 7-6653 • Prompt delivery service

JACOB STELMAN

ARCHITECTURAL PHOTOGRAPHER

SINCE 1936

1249 N. TWENTY-NINTH STREET
PHILADELPHIA 21, PA.

PHOTOGRAPHY

GEORGE FARAGHAN STUDIO

1934 ARCH ST., PHILA. 3, PA. • LO 4-5711-12
REPRESENTED BY WILLIAM A. MOORE • NANCY KELLY

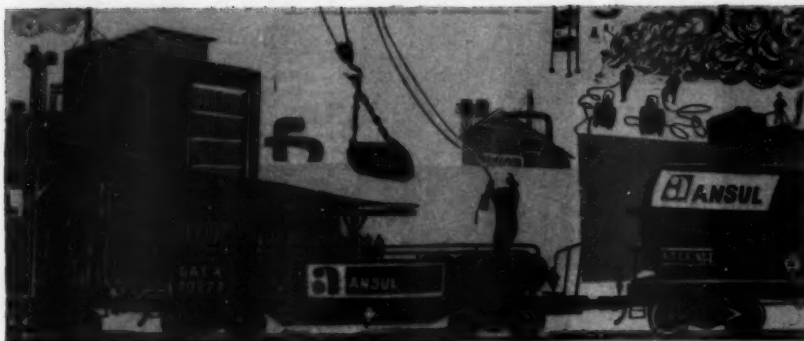
*Agency: A. W. Auer & Son, Inc.
Clients: Plymouth Motor
Art Direction: Phil Elzer • Bob Dickinson*



in Chicago

Jack Strausberg designs package onset premium winner

Chicago designer Jack Strausberg created an Orange Crush package onset premium which was voted best for 1957 by the Premium Industry Club. The premium, a paper record printed and laminated to look like a popular vinyl record, was developed by Howard Medici, Jr., advertising manager of the Orange Crush Co., Frank McGovern of Academy Records, and Strausberg. The recording, a rock-and-roll tune sung by male vocalist Lennie La Cour, was printed with a green label illustrating dancing teenagers. The record and hanger were designed as one piece which locked when slipped over the bottle. Strausberg also designed all collateral material, displays, streamers, ads, promotional material. The promotion, heavily exploited on a regional basis to sell Orange Crush six-packs, outsold compe-



Annual report serves as graphic design theme

Ansul Chemical Co. of Marinette, Wis. has embarked on a program of achieving a high level of graphic design by using annual reports as a basis, then repeating the report's artwork as a portfolio for employees and sales personnel, in catalogs, company house organs, trade show exhibits, advertising campaigns. Franklin McMahon was commissioned to spend a week sketching people and the plant, for use in the Ansul Report of 1956, and his work was then used in the overall design program, including the 1958 advertising campaign theme. The 1957 annual report, cover reproduced herewith, is by Antonio Frasconi, noted woodcut artist. Frasconi's colorful woodcut cover, in black, white, yellow, green, purple, red, is being made available in reprints by the company. Smaller woodcuts, green and black, decorate nearly every page in the report, which features clean and strong two-color layouts (green, black and white). Bound into the center is an eight-page half-page folder, the company's financial statements, which opens with Frasconi covers.

Frasconi was commissioned through Latham, Tyler, Jensen Design, Chicago, AD Robert E. Voegelé. Agency: The Bardy Co.

F

THE
FLAX
CO.

ARTISTS' MATERIALS
DRAFTING SUPPLIES

176 N. Wabash Ave.,
Chicago 1, Ill. FI 6-4395

tion three to two in one area, was rated by a franchise bottler the best promotion in the history of the company.

'Creativity in Advertising' —Chicago summer workshop

The first summer workshop in creativity in advertising will be held July 23-26, sponsored by Advertising Age at the Edgewater Beach hotel. The three-day meeting will include sessions led by 28

advertising and tv-radio authorities. S. R. Bernstein, editorial director of Advertising Age, is general supervisor of the workshop. Dr. Steuart Henderson Britt, professor of marketing at Northwestern University and editor of the Journal of Marketing, will direct the workshop. John H. Baxter, creative vice president of Earle Ludgin & Co., will direct the radio-tv meetings. Walter Weir, executive vice president of Donahue & Coe, will direct the printed advertising workshop.



Victor Ing joins Bruce Beck Design Designer and painter Victor Ing has rejoined Bruce Beck Design after a period with Morton Goldsholl Design. Ing is a member of STA, a graduate of the Art Institute of Chicago, and has studied at the Institute of Design, and the University of Chicago. His watercolors have appeared in numerous exhibits and are part of many private collections.



Cover art tied to magazine's theme Chicago's Randall R. Roth, AD for the monthly industrial publication *Insulation* used for a Christmas issue, a safety-wise Santa Claus patching insulation on cord of holiday tree lights. The Santa in the circular art is red, outlined in yellow, with yellow for left background and black for right background. Title is in red, with red picked up again to introduce contents listing, (black), bottom left. Black cord winds from left in circle, across santa who patches it in white, and bleeds off right page margin, with a red, a yellow and a white bulb along the way.

THE MOUSE said to the elephant, "It's funny, us being friends when most elephants are afraid of mice." "My mommy told me to be afraid of you and so did all my friends but when we got more acquainted I found we had a great deal in common," answered the elephant.

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Oldfield 6-1660

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Your enquiries are welcomed if you have a photographic assignment that must be executed with assurance and authority.

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Hollywood 46, California

on the West Coast



TV color cartoon Fred A. Niles Hol-

tells where to save lywood animation division produced 35mm Eastman color cartoon film on Harvey Dilemma, little man who has problems of what to do with his money. Face on left tells him, "A fool and his money are soon parted." Face on right advises, "It's a wise man who saves and a fool who spends." Harvey, throughout an outlined figure against a brilliant red rectangle, tries saving money in a cookie jar, but when he found it wasn't safe, looked for another place. He finally found a savings and loan institution (the film is for U.S. Savings and Loan League), a brilliant purple building, and every time Harvey looks at it he hears musical chimes. Fred Niles Productions wrote and produced the film so that it could be used for a 20-minute film, a 12-minute film, or three four-minute films. Story was planned so that the different time segments could be lifted from original without altering storyline.

Credits: Layout, Ed Levitt. Backgrounds, Margaret Marrow. Animation, Rudy Cataldi, Ken Southward, John Walker, John Boersma, Lou Zukor, Clark Mallory and Brad Chase.

W. Coast clips

San Francisco Art Directors Club and Society of Designers & Illustrators publishing Galley West, newspaper in galley proof form, illustrations and ads in right margin. Editor, Price Burlingame. Ad manager, Tom Sexton . . . James N. Hastings, vp and head AD, Campbell-Ewald, Detroit, addressed San Francisco advertising people, at a special luncheon (he accepted invitation of Paul Carey of Logan & Carey) and advised the art directors to take the lead in helping to honor copywriters by awarding special prizes at art directors' shows. At the luncheon, ADs given awards from National Competition of Outdoor Advertising Art, sponsored by Art Directors Club of Chicago, were Fred Cole, Don Putnam, Lee Ruggles, Nick Carter, and Marshall Potter . . . Dr. Ernest Dichter addressed meeting of San Francisco Art Directors Club, attended by guests from the advertising community. His subject, Intercontinental Communications Rather Than Intercontinental Missiles . . . New publication is the *Antelope Valley Californian*, slick monthly to cover events in Antelope Valley, the 10,000-sq-ft. flatland north of Los Angeles. Photographs and art to be used heavily, to illustrate features on and analysis of the area, also the Flight Test Center at Edwards Air Force Base. Editor/business manager, Mike L. Hansen, former Houston public relations man. Publisher, John Norman. Office, P. O. Box 526, Palmdale, Calif. . . . *Art Dimension Studio* is at 3412 W. First St., Los Angeles 4, not W. Third St. as Art Direction's previous and wrong listing read. Graphic designer, John Jezek. Humorous illustration, packaging and layouts, Lloyd Chase. Fashion illustration, layouts, sketches, packaging, Lois Jezek. Copy, June Chase. ●

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TV COMMERCIAL
ACHIEVEMENT
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IN BLACK & WHITE
Client: DE SOTO



For the
TV COMMERCIAL
ACHIEVEMENT
AWARD
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Client: DU PONT

*Le Ora Thompson
Associates, Inc.*

733 North La Brea Avenue
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WEbster 8-3764



AIMED DESIGN



*looking
at how
we look*

by Dr. Irving A. Taylor

One of the more important considerations in creative designing is knowing how a design will be seen. Looking at a design tells us a great deal; looking at how we look at a design can tell us a great deal more.

Knowledge about the eye and the mechanics of visual perception cannot fail to be helpful since this is the sphere in which experiencing a design takes place. One need not be a specialist, however, to obtain a useful amount of knowledge to apply in understanding some simple principles of perceptual organization in the relation between visual experience and esthetic appreciation. For example, two highly useful instruments which have hardly been used to their fullest potential are the simple tachistoscope and the visual kymograph.

The tachistoscope is an instrument which flashes material either on a screen or inside a viewing apparatus at any desired exposure speed. Most early studies on subliminal perception made use of this instrument for such studies. The Army frequently uses the tachistoscope to train soldiers to identify various aircraft.

Most reading courses have tachistoscopes for presentation of printed material at increasingly faster rates to improve speed and span in reading. One major use of the tachistoscope in advertising, although rarely used, is to flash ads and find out which parts are perceived and remembered. This is useful in simulating the rapid movement of the eyes over newspapers, magazine ads or subway posters.

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* A couple of good heads for retouching!

aimed design

(continued)

In an experiment by the writer various types of arrows were flashed to determine the one which had the highest degree of precision in communication in terms of the length of time required to discover the direction the arrow pointed. The arrow lettered "a" above communicated most precisely, while arrow "z" was least effective. The vast research potential of the tachistoscope for evaluating the visual aspects of any design remains largely untapped, however.

The eye movement camera, or more technically the ophthalmograph, is not a new idea. For over 50 years psychologists have photographed eye movements of reading or looking at designs or objects. Studying the patterns of eye movements has successfully revealed such information as what part of the page is most frequently looked at or what pattern or sequence of eye movements occurs when looking at an object or design.

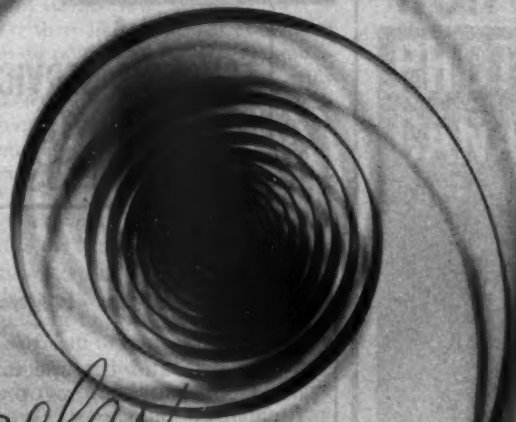
Photographic registration of eye movements is based on the simple principle that light reflected from the eye while viewing can be picked up by a camera as a continuous streak of light revealing the saccadic or jerky movement of the eye. Eye movement is so rapid that one cannot introspectively judge its course, thus, such a device is required. In one study, for example, subjects thought their eyes moved smoothly around a circle, although what the camera picked up was far from smooth or even circular as shown above.

Eye movement photography can be used to relate visual patterns of viewing with appreciation of the thing being viewed. This to my knowledge has not yet been done. In some preliminary work recently done by the writer there was some indication that a relationship between eye movement and design appreciation exists.

In time and with proper research I believe that instruments such as the tachistoscope and the visual recorder will help the creative designer to evaluate his products and suggest new ones perhaps as a direct result of his added knowledge about the eye—the pulse of design and design appreciation. ●

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.

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NEGATIVE

THINK
POSITIVE



THINK

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by Kenneth J. Ward

copy corner

the case
against the
copywriters

For colds

- - good
- 7 better
- 7 7 best

If you take aspirin or another aspirin for a cold, you expose your liver to more damage than you get in a year's lifetime.

Aspirin will not relieve the pain of a cold. It will only mask the symptoms of a cold, and the damage that follows when the cold returns.

Coldene is a cold relief and fever reducer, without the side effects of aspirin. It is a safe and effective cold relief.

Coldene is a cold relief and fever reducer, without the side effects of aspirin. It is a safe and effective cold relief.

Coldene



The copy-art feud has fumed for a generation. Writers are presumed to line up on one side of the ring and artists on the other. And let neither cross the imaginary equator between!

There is some justification for this Hatfield-Coy situation. But I, a copywriter, think my side should sue for an early peace.

Already we have made too many layouts, said too much about typography, photography, illustration, design and model selection. We've wormed our pictures into ads, our children's pictures, our wives' artwork.

We charge into the art department armed with clips, scrap, illustrations from competitors' ads "that can't be used", a "rough sketch of what we want" so worked out that it needs only to be cellophaned before being shown to the client, and the opinion of everyone connected with the account, including some only connected by phone.

Then what? Then, we stand there, sort

AT LAST!

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Write for
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newsletter...
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A. I. FRIEDMAN INC.

QUALITY ART MATERIALS

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of hands on hips, to see that our bidding is done and that the art director has no time to think, no peace for contemplation, no opportunity to try and fail (or succeed!) on his own.

We're there like the keeper of the bees—ready to pounce on the first accumulation of honey that miraculously welds our sketch, scrap, and opinions into a reasonable, showable whole with plenty of room left over for copy not yet written and to be set in large, well-led type.

On occasion I, too, have felt like the man on the couch in the Advertising Agency Magazine cartoon. The psychiatrist is saying, "Look at it this way. Everyone, in his own little way, has an art department to contend with..." But that was before I learned how to get my way with the art department. It's a secret I'll share—if you can get any copywriters to read this.

The best advertisements I've ever done are those in which a good illustration tells in picture or pictures what the advertisement tells in words. Sometimes words aren't necessary; sometimes pictures as pictures aren't necessary. But what is necessary is a definitely correlated piece of work, done around a central idea with a *selling* message. Common sense? The simplest. Hard to accomplish. And somebody has to have an idea to start with.

An outstanding example of such an advertisement that comes to mind is the Coldene Cold Tablet advertisement shown here.

Research shows that people have a very high opinion of aspirin, its effectiveness and its broad usefulness. Our clients, Pharma-Craft, makers of Coldene Cold Tablets, had medical evidence that Coldene Tablets taken along with aspirin in the treatment of a cold, were an improvement on aspirin alone; and that a maximum dose of Coldene Tablets (two tablets) was a still further improvement. How to do this without getting "too medical", or argumentative, or without deriding aspirin, the tried and proved, was the problem.

Taking these facts, the director and I, the copywriter, working together did the advertisement shown here. A simple advertisement. Arrived at after much experimentation and many layouts. Simplicity and directness are the most difficult things to achieve in advertising.

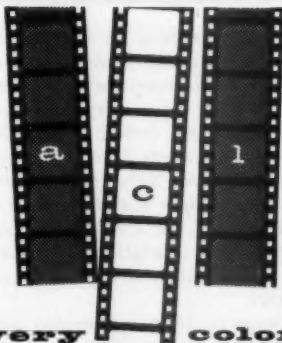
This advertisement helped build a large business on Coldene Cold Tablets in one cold season. It may also perhaps demonstrate to art and copy people that they can gain strength from one another—that, as Thomas Moore more or less said, "The best of fame is a rival's praise".

GEORGE HUNTER

PHOTOGRAPHS CANADA



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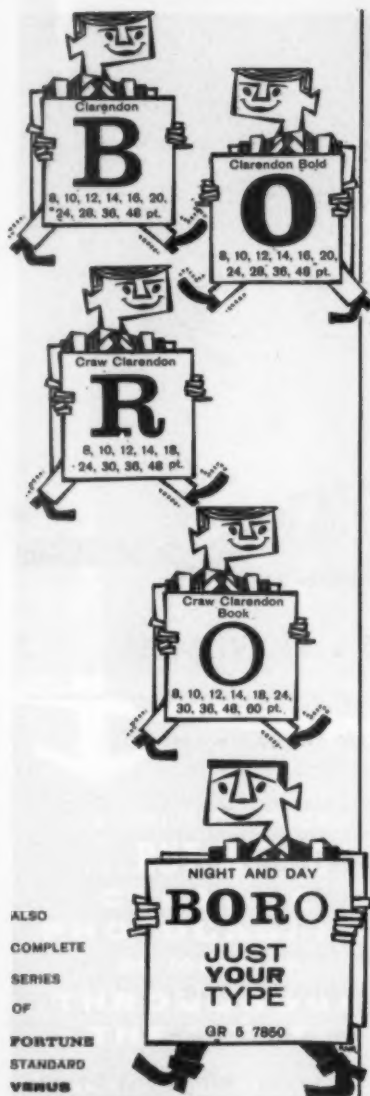
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ONE OF THE GREATEST TYPE LIBRARIES IN AMERICA
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production bulletin

*the long discussed Brightype
conversion process is now
commercially available*

BRIGHTYPE is a method for converting any combination of letterpress printing material into photographic images for use by any printing process. Developed and marketed by the Ludlow Typograph Company, it couples a special same-size camera with a movable frontal lighting means and the necessary auxiliary equipment to prepare forms and process film or paper prints.

Four heights of forms can be processed: type-high forms; type-high forms on galleys; 11-point electros on 3/4" boards; .065" photoengravings on 3/4" boards.

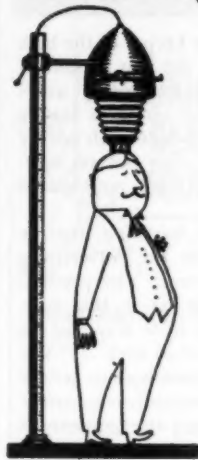
To prepare the form for the camera, the type and plates are cleaned and then sprayed with liquid lampblack. By means of a special eraser the coating is removed from the printing surface only. The form is now essentially a negative, with the printing surface light reflective and the background light absorbent. Due to depth of field of the camera lens considerable height variation is photographed successfully, making makeready unnecessary.

The prepared form is centered on a copyboard and clamped in position, adjusted to one of the four heights. Large non-printing areas are masked out and the form is swung into vertical position, illuminated, photographed.

End-product of Brightype can be right or wrong reading film positives, paper positives, or film negatives. The process couples the makeup flexibility of letterpress with offset or gravure printing by converting not only the type matter but the halftone material in the form into negatives or positives suitable for all processes.

PHOTOGRAPHIC TYPE BOOK has been published by Warwick Typographers. Features over 900 distinct type styles and sizes available on the company's five

the height of quality



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COLOR LABORATORY
DYE TRANSFER PRINTS

ORIGON 9-7360

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Consult your silk screen printer... Specify **BOLD**
"For all your bright ideas."

Lawter  **Chemicals, Inc.**
3550 Touhy Ave. • Chicago 45, Ill.
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production bulletin

(continued)

Fotosetters. Book opens flat. Each sheet is devoted to one type style with complete paragraph showings of text and display from 6, or 9 point to 36 point for most faces. Kerning data and full alphabet showings round out the presentation.

Other showings feature ornaments and special characters, stylized hand-lettered alphabets and repositioning effects, drop shadow, outline, screen and other effects. Book is \$10.00 (applies as credit toward an order for composition) from Warwick Typographers, Inc., 920 Washington Ave., St. Louis 1, Missouri.

Venus Medium
Regular
Venus Bold
Regular

NEW TYPES . . . Venus family has been expanded again to include a Regular, between the Extended and Condensed versions. The Regular will be available in light, medium, bold and extrabold. Specimens from Bauer Alphabets at 235 E. 45th St., New York 17, N. Y. . . . new specimen sheets from Intertype Corp. show 8 Royal with Bold, 8 Century Schoolbook with Bold, 14 Century Schoolbook with Bold, and 42 Bodoni Bold. From Intertype at 360 Furman St., Brooklyn, N. Y.



COLOR PROCESSING CATALOG: An unique catalog of technical information and prices has been issued by Color Corporation of America. The 86-page book was edited for CCA by Lloyd E. Varden. It is essentially a handbook for admen, has a full table of contents, a glossary of



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NORM ULRICH STUDIOS
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JOHN P. HEIL



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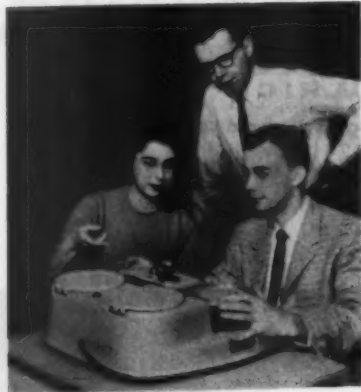


See a Filmotype

Photo Lettering

Demonstration

...it's an education!



we learned how savings,
finest quality lettering
and simplicity of
operation go
hand in hand.



Seeing is believing . . . at least where the Filmotype Photo Lettering Machine is concerned. It's an education, as well as unusual fun, to see the speed, ease of operation, sharpness of each word produced.

Alphabet style selection, we discovered, is literally unlimited, too! And since we had the Filmotype man collared right in our own office, we let fly with right-from-the-shoulder questions. Result: our new Filmotype Machine has become a money-maker and money-saver we rely on.

A Filmotype demonstration in your office is sure to prove extremely worthwhile. Write today. No obligation, of course.

FILMOTYPE

7500 McCormick Blvd., Skokie, Ill.
YES, we would like to see how the Filmotype machine automatically produces quality lettering. Contact me for a Filmotype demonstration in our own office.

Name _____
Firm _____
Address _____
City _____ Zone _____ State _____

production bulletin

(continued)

terms, and is looseleaf to permit inserting additional data or replacing outdated leaves so catalog will always be current.

Typical data on a specific service, CCA Reproduction Quality Dye Transfer Prints, for example, covers service time required, shipping costs, paper used, whether retouched, cost of extra fast service or special retouching, use of oversize paper, how mounted, whether prints are insured, and a table of specific prices original or additional prints in a range of sizes from 16 x 20 or smaller to 40 x 60, as well as extra charges for such special services as working from 35mm, strip-ups, extra printers, reorder setups, etc. General data also defines the product and its uses and includes a check list of things to consider when ordering.

More than 30 kinds of prints and transparencies are so covered in the catalog which also has sections on special color services and general information (such as shipping, insurance, sales tax data, etc.), and articles on viewing requirements, light box construction, comparative characteristics of color taking films (by David Eisendrath) and limitations of various color reproduction processes (by Jack J. Meyers). The catalog is distributed free of charge to agency ADs who request it on their business letterheads from Color Corporation of America, 43 W. 61st St., New York 23, N. Y.

PRODUCTION AIDS . . . Fox River Laid is a new 25% rag cotton paper that adds color to business stationery. A kit including nine letterheads and three envelopes, printed in all processes, and designed by AD Ralph Jahnke, demonstrates the potentials of the pastel colors of the new paper. Kit from paper merchants or from Fox River Paper Corp., Appleton, Wisconsin . . . the Videometric Comparator is an electronic device for measuring the legibility of elements in a package design. It was developed by R. E. Van Rosen Corp., NYC. Gives numerical readings on relative legibility of different lines, of old design vs. new design, etc. Device introduced to the field by Milprint, Inc. at the AMA Packaging Exposition May 26-30 . . . a new Eastman professional reversal color 16mm motion picture film has been developed. Ektachrome Commercial Film, Type 7255 claims more speed, less graininess, better sharpness, latitude, and color quality than previous 16mm color film. Film is used to make release prints from the original.

three dimensional design



Q D T Quality Dye Transfers

A Complete Color Service



NORMAN KURSHAN, INC.
Color Service

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JUdson 6-0035

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of th
Art D

trade talk

ART DIRECTORS CHICAGO: Now at

Alex T. Franz, is AD

Edward Brower Jr., who came from Western Advertising . . . Darrill Connelly is executive

AD at Sander Allen, Inc., new agency formed at 159 E. Chicago Ave. by president/chairman/creative director Sander Allen from

Allen Advertising Agency . . . DETROIT: Born to AD Charles Dickinson and wife Martha, twin daughters. Named Sarah Willoughby and Virginia Stone . . . Ronald H. Allor, formerly with BBDO and Ross Roy, Detroit, and Pitt Studios, Pittsburgh, now assistant AD on Dodge account with Grant Advertising . . .

MEMPHIS: Carolyn Hall left Bry's to AD for Perel & Lowenstein, main office for jewelry store chain . . . MIAMI: Named vp and board member at Harris & Co. advertising—executive AD George E. Buchanan . . . NEW YORK:

John A. Ruggiero, from Norman, Craig & Kummel to Gaynor & Ducas . . . New post of associate creative director at Grey Advertising filled by Ben Alcock, formerly vp and creative director at Cunningham & Walsh. At Grey, Alcock will work with Arkady Lookum, vp and creative director . . . New post at Marshall & Coch, AD of media accounts, filled by Robert L. Ivers, formerly of promotion art staff, New York Mirror . . . Dom Arbusto came back to Daniel & Charles as AD, after Seklemian & North, and Grey . . . George Bell, now associate AD at Brown & Butcher, was with Campbell-Ewald . . . Ben Rogers, now art consultant, resigned AD post at Buchanan & Co. . . . Robert W. Bode, executive AD and member of the board, Kudner, now also vp . . . Herman E. Bischoff, now tv AD for Lennen & Newell. He's been with the agency six years . . . Lee H. Kriss, former producer at Walter Gould Productions, now account exec and business mgr., radio/tv department at National Studios . . . George Polk, in charge of radio/tv programming/planning at BBDO, now also a vp . . .

MON-TREAL: David Feist now at Vickers & Benson . . . OLD GREENWICH, CONN.: Robert E. Callahan here with Albert A. Kohler Co., from Kudner in New York . . . PHILADELPHIA: EWRR named Richard Cummins art supervisor for the eastern division. He's vp and creative director, Philadelphia office . . .

New members of Philadelphia AD club: Carmen Camarota, Bill Dressler, Bernie Glassman, Joe Kramer, Morris Londen, Phil Veloric. These bring membership up to 284 . . . Vince Hoffman free lancing from Hebenstreit-Considine, having left AD post at the Post . . . SAN CARLOS, CALIF.: Paul Bradley, who has been with Boland agency, San Francisco, for nine years, now executive AD and member of the creative plans board, Sturges & Asso-

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trade talk

ciates here . . . SAN MARINO, CALIF.: **Herb Mitchell**, Art Direction magazine's west coast rep., now at 1450 Lorain Rd.

ART & DESIGN ATLANTA: William Pachner's Night Event

won first prize in the annual Painting of the Year art competition and exhibition sponsored by Mead-Atlanta Paper Co. 74 pieces are included in the exhibit, originally put on view in the Great Galleries of Atlanta Art Association. Judges were **Roland McKinney**, director of museums and art historian; **Lloyd Goodrich**, associate director of Whitney Museum of American Art; and artist **William Thon** . . . BOSTON: Design of **Ernest T. Degel**, AD of Henry A. Loudon Advertising, was selected for promotion for Boston Arts Festival . . . **Ben Black** now free lancing from studio of Associated Artists, Inc., 711 Boylston St., CO 7-0769 . . . **Prof. David Aronson** of Sudbury, chairman of the division of art, Boston University, won awards from National Institute and the American Academy of Arts and Letters . . . BUFFALO: **Bruce M. Shanks**, cartoonist for Buffalo Evening News, won a Pulitzer

prize with editorial cartoon on racketeering problem facing union labor . . . CARBONDALE, ILL.: **The School of Fine Arts of Southern Illinois University** presented extensive fine arts festival, emphasizing French and South American arts. Planned by committee including **Henry Bruinsma**, chairman; and **Davis Pratt**, **Lula D. Roach**, **Herbert Roam**, **Ben P. Watkins**, **Glenn E. Watkins**, and **Burnett Shryock**, dean, School of Fine Arts . . . CHICAGO: **Tom Hashimoto** added to food illustrations section of Promotional Arts ad art service . . . **Daniel Catton Rich** resigned as director of Chicago Art Institute, effective about Sept. 15, for directorship of Worcester, Mass. art museum . . . **Bob Amft's** new studio, 203 N. Wabash, Chicago 1, ANdover 3-0706 . . . Gio-Art Productions has added as sales rep **E. E. Anderson** . . . **Lawrence G. Searle** now with N. W. Ayer & Son art department here . . . **Franklin McMahon's** drawings and paintings of Spain were on view at Stevens-Gross Galleries . . . **American Music Conference**, offering ninth annual awards for most effective use of musical themes in advertising. Eligible: all printed ads of 1958 using musical theme to promote nonmusical products, services or causes. Deadline for entries: Jan. 12, 1959. Awards will be announced about April

15, 1959. Send entries plus all credits, other information, to Advertising Awards Committee, American Music Conference, c/o Philip Lesly Co., 100 W. Monroe St., Chicago 3 . . . Annual Moholy-Nagy art auction sponsored by students of **Institute of Design of Illinois Institute of Technology** raised more than \$11,000 for scholarships. Chairman was **Richard G. Sessions**, sophomore in visual design . . . **Eleanor Jewett**, former art editor of Chicago Tribune, was awarded the American Artists Professional League's gold medal of honor for her "steadfast championship of beauty, integrity and craftsmanship . . . over a span of years." . . . Artist **Elmer Jacobs** did 11 full color sketches for cover of Trib's special edition of Magazine of Books section devoted to children's literature, edited by **Polly Goodwin** . . . Trib artist **Cosmo Demeduc** did three home illustrations in full color for Trib's catalog of new homes . . . **Anthony R. Morrow**, account manager of Dave Chapman Industrial Design, was principal speaker at banquet of Gasoline Pump Manufacturers Assn., held in Sea Island, Ga. . . **Leonard Advertising's** brochure for McCook Window Co. personalizes the product with photograph of nose and mouth seen dimly through artwork of window ("that breathes") . . . DETROIT: **Donald P.**



Wallace, formerly of D. P. Brother agency is now resident salesman here for Monogram Art Studio of New York. Offices in the Book Bldg. . . ITHACA, N. Y.: **James K. Estes**, art and production manager of publications for Cornell, had article on "Quality Design" included in journal of American Association of Agricultural College Editors. Showed illustrations of his redesign of booklet to attract students to N. Y. State College of Agriculture at Cornell . . . LONDON: **Sir Charles Wheeler**, sculptor and president of the Royal Academy of Arts, called **Picasso's** fresco for UNESCO's headquarters building, "800 square feet of absurdity." . . . LOS ANGELES: Lulu statuettes presented at **Los Angeles Advertising Women's** 12th annual achievement awards luncheon went to **Doris S. Root** of May Co., and **Barbara Steele** of J. W. Robinson Co. for layout; **Eva Dickstein Roberts** of Bullocks and **Pauline Annon** of Haggarty's, Beverly Hills for illustration art; **Barbara Steele** of J. W. Robinson Co. and **Jan Dunlap** of Dunlap Merchandising for design art; **Le Ora Thompson** of Le Ora Thompson Associates and **Fran Harris Tuchman** of Harris-Tuchman Productions for b/w tv ads; **Le Ora Thompson** for color tv ads; **Miv Schaal** for business films, also **Betty Hopkins** of Community Chest . . .

Three Art Center School faculty members who visited Brussels Fair as part of school's program of design survey were **Harvey Thompson** of graphic arts department, **Gordon Mackay** of industrial design faculty; and **Wallace Mac Galliard** of photographic department . . . **Budd Coleman**, formerly a principal in Harte, Coleman & Associates art studio, now a partner and AD of Coleman-Parr, new ad agency at 6399 Wilshire Blvd. . . MEMPHIS: **Van Hallman** and **Wilbur Mims** have opened art service in S. C. Toof & Co. Bldg., 195 Madison Ave. Mims was AD for Toof Printing for many years. Hallman was AD for Archer & Woodbury agency . . . **Knox Everson**, formerly with Lake-Spiro-Shurman agency, replaced Hallman as AD at Archer & Woodbury . . . **Fred Price** at larger space, 322 Falls Bldg. . . **Ed Bailey** of Bailey & Huckaba Studio designed the Blair Art Products booth for National Art Materials Trade Association convention in Chicago. It took first prize as most original booth. Bailey does all packaging, promotion and display designs for Blair . . . The issue of the bulletin of the Los Angeles Club of Printing House Craftsmen announcing installation of officers, **Herb Mitchell**, president, was the one cited in Type Directors Club of New York 4th Annual. The

Norman Gollin design appeared page 16, May Art Direction . . . MILWAUKEE: **Charles E. McCree** Studio now at 205 W. Highland Ave., BR 1-3420 . . . NEW YORK: **Seymour Wassing**, who had been consultant for package design for Joseph E. Seagram & Sons, now director of packaging . . . At J. M. Mathes, **Maureen Power**, new art buyer. **Ann P. Van Valkenburg**, formerly in production department, took over Miss Power's former post, assistant art buyer . . . **H. Franklin Mayfield**, president of Bourges Color Corp., received Silver Beaver award for "distinguished service to boyhood through scouting", highest honorary award given by Boy Scouts of America . . . **Kenneth B. Walsh** has reopened Bonart Studio at 39 E. 21 St., New York 10, GR 3-4994 . . . **Loran Patterson** has joined sales staff of Archer Ames Associates, retouchers of color prints, Type C, dye transfers . . . **Murray Muldowsky** at 107 W. 43 St., CI 5-3939 . . . **Charlie Brackett Associates** at new larger studio but at same address and phone -24 E. 38 St., MU 9-5336 . . . **Lampert Agency** to 342 Madison, YU 6-4290 . . . **Alice Valenstein** held first solo exhibition in New York at Krasner Gallery . . . **Society of Illustrators** awarded \$1500 in scholarships to outstanding students of **High School of Industrial Art**. **Ray**

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trade talk

Prohaska, chairman of the scholarship committee ... **Bernarda Bryson** did illustration for inside cover of *Scientific American's* prospectus of a forthcoming (September) issue to be devoted to the creative process ... **School of Visual Arts** summer session in air conditioned studios through Aug. 29. Intersession was over June 27. Full-time day or part time evening sessions ... **Melvin Loos**, professor of graphic arts at School of General Studies, Columbia University, and manager of printing, is chairman of the board of judges for second annual ROP color awards competition sponsored by Editor & Publisher, in conjunction with the third annual newspaper ROP color conference to be held in New York Sept. 15-17 ... Illustrator **Euclid Shook** of Alexander E. Chait Studios Inc. was appointed to his third term as trial judge at Weston, Conn. ... **Isadore Haber**, **Irving Lipitz** and **Phil Haber** held Open House in June to celebrate Haber Typographers' 25 years in business. Haber has completed expansion of all facilities, addition of 6000 sq. ft. of floor space, doubling former area. Innovations include precision acetate proofing and hot-pressing. Large selections of newest foundry and machine-set faces include the complete Microgramma series, *Craw Modern*, *Craw Clarendon*, *Craw Clarendon Book*, *News Gothic with Bold*, *Trade Gothic with Bold*, complete standard series, *Fairfield Medium* ... **OMAHA**: Free lancer **Donald Boe** has moved to larger studio in First National Bank Building ... Free lancer **Gerald Churchill** has studio wing in new home at 7105 Country Club Rd. ... **PHILADELPHIA**: **Richard C. Hess**, from J. Walter Thompson and Grant Advertising in Detroit, now with art department, N. W. Ayer & Son ... **Robert Ross**, head of the House of Ross Advertising Art Studios, also advertising manager of Braun laboratories ... Honored guests at Philadelphia Museum School of Art Spring Scholarship Party were industrial designer **Henry Dreyfuss**; **Roy E. Larsen**, president of Time, Inc.; sculptor **Jacques Lipchitz**; advertising designer **Herbert Matter**; fashion designer **Norman Norell**; fabric designer **Pola Stout**; painter **Andrew Wyeth**, and **Charles E. Whitney**, publisher of *Interiors* and *Industrial Design* magazines ... **STOCKBRIDGE, MASS.**: **Rosa Esman** and **Suzanne Lubell** opened Tanglewood Gallery here on Main St. Will carry only originals by contemporary American artists ... **VENICE**: Representing the U. S. at the 29th Biennale art exhibition here on view to Oct. 19 will be paintings by **Mark Rothko** and **Mark Tobey**, and sculpture by **David Smith** and **Seymour Lipton**. Work sent abroad under auspices of International Council of Museum of Modern Art ... **WASHINGTON**: **National Home Study Council** lists, in breakdown of subjects offered by private correspondence schools last year, 31,000 stu-

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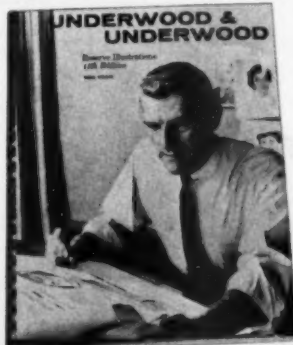
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trade talk

dents studying art, which is offered by 13 of the schools.

DEATHS **Ralph M. Pearson**, 74, at Nyack, N. Y., etcher, writer and teacher, critic, owner of design workshop, and one of the early and constant supporters of the modern movement in this country . . . **Norman Bel Geddes**, 65, of a heart attack, New York. Designer, theatrical producer, his design activities ranged from ocean liners and locomotives to vases and theatrical sets . . . **Frank E. Cheeseman**, 51, following a short illness. Vice president and executive art director in Chicago office of Erwin Wasey, Ruthrauff & Ryan. He won many awards for outdoor posters designed for Old Forester whiskey . . . **Arthur C. Friedrichs**, 77, of heart attack in Chicago. President of the E. H. and A. C. Friedrichs Co., manufacturers of artists materials. A friend and counselor to hundreds of artists, he was a member of the Salmaquindi Club, the Artists Fellowship which aids needy artists, the Allied Artists of America and was active in the Municipal Art Society and the American Artists Professional League . . . **Louis F. Westbrook**, 50, following heart surgery. An art director and illustrator for D'Arcy Advertising, St. Louis, for 25 years, he was an outstanding photographer as well as artist.

PHOTOGRAPHY: **Bob Campbell**, vp. J. Walter Thompson Co., Ltd., Toronto, filled in at last moment for the Prime Minister of Canada who could not appear as scheduled speaker for Canadian Professional Photographers' Awards Dinner, sponsored by Ontario Society of Photographers and the Commercial and Press Photographers Association of Canada, Inc. CAPPAC president **Gordon Rice** presented Campbell with gift in appreciation . . . **Bill Johnson**, formerly senior AD at Kenyon & Eckhardt, Detroit, has joined **Richard Shirk** in photographic studio, Johnson & Shirk, Inc., 1330 Coolidge Rd., Birmingham, Mich., Midwest 4-3755 . . . **Leonard Ballish**, still life and fashion, now at 80 W. 40 St., LA 4-3456 . . . **William C. Beall**, chief photog of Washington Daily News, won a Pulitzer prize for his shot of small boy and policeman, which originally appeared on page 1 of his paper, later reprinted widely . . . **Nepo-Nuss**, new photography studio at 480 Lexington. Principals are **Frank Nuss**, for 15 years with Harry Watts Photographic Studios, and **Arik Nepo**, most recently of Harry Watts and former European Vogue photographer.



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On getting ahead as an artist

BY ROBERT FAWCETT



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That is why I sincerely feel that home study with the Famous Artists Schools makes so much good sense for the ambitious artist who really wants to move up. Within the limits of the precious time you have to spare, you can study art right in your own home or studio. But most important — you can learn the techniques and benefit from the creative know-how, the skill, and the rich experience of America's Twelve Most Famous Artists.

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booknotes

PHOTOGRAMS 1958. Philosophical Library. \$6.95.

An annual review of the world's photographic art. This is the 63rd year of issue. Includes 8 full-color pages, 96 pages of b/w plates, mostly in gravure, and 32 pages of text. The pictures are essentially chosen for their artistic value although some are essentially documentary.

HISTORY OF WORLD ART. Upjohn, Wingert, Mahler. Oxford. \$12.00.

This is an 876-page book, fully indexed, fully illustrated. (702 pictures). Covers art from prehistoric times to the present and in all areas of the Earth. Covers architecture, sculpture, painting and minor arts. Includes maps and glossary of terms. Is a revised and enlarged edition of book first published in 1949.

THE AUTOBIOGRAPHY OF AN IDEA. Louis H. Sullivan. Dover. \$1.85.

An unabridged reprint of the book first published in 1924, it is an account of the early creative years of America's pioneer architect. It is a crystallization of the opinions and theories that made Sullivan a great architect and a great theoretical influence to younger architects and designers. Includes 34 full page plates and an index.

NATIONAL REPORT ON STATE INDUSTRIAL DEVELOPMENT AND TOURIST TRAVEL (RECREATIONAL) ADVERTISING ACCOUNTS, 1957. W. H. Long, 5347 N. Santa Monica Blvd., Whitefish Bay 17, Wis. \$15.

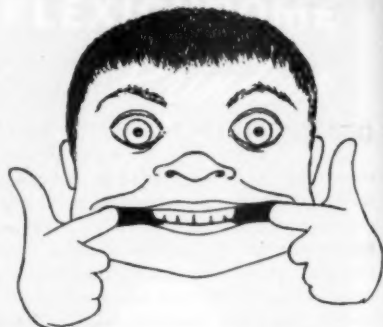
First volume of series of national reports on this field of advertising—state-by-state ad budgets, how spent, comments by agency operator Long on present and future status of the field, how it can be better exploited. Authoritative, conscientious study. Interesting budget breakdowns include one on moneys spent for space/mechanical compared to budgets for collateral, etc.

DALI ON MODERN ART. French and English. Translation by Heakon Chevalier. Dial. \$5.

Highly personal views—both words and pictures—by the irrepressible Dali, in French, highly readable and entertaining translation by Chevalier. Jacket design by Dali. Book design by William R. Meinhardt.

(continued on page 107)

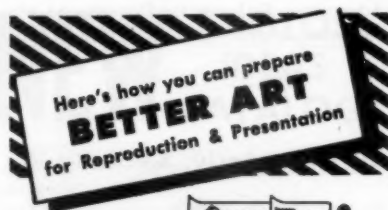
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picture sense

(continued from page 76)

2. Composition—A. Marriage of people and props; B. Proper dimensional lighting."—*Victor Keppler*

more candid color...

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"Photographers will be able to aim for less studied (more candid) color photographs. By the use of the smaller cameras and with control in the dark-room after shooting the experimental minded cameraman will be able to deliver finished color photographs that hitherto were only possible in black and white photography."—*Jon Abbot*

soft lights and rougher faces...

"In the last few years the trend in photographic lighting has been toward a softer lighting with a tendency to eliminate strong darks. The use of both skylight and bounce strobe light, plus the use of smaller negative sizes, has resulted in a softer effect in definition as well as in lighting. I believe that in some cases it is misused.

"The development of brand image campaigns has introduced more realistic, believable and more interesting characters in place of the smooth faced boys of some years back.

"The trend toward the bizarre and even the grotesque has been developed to try and grab attention, in many cases at a cost to the client.

"Photography has grown greatly in all dimensions in the last few years and I believe, will continue to grow even more in the next five years."—*Charles Kerlee*

35 kodacolor makes new trend...

"Art Directors do not like to work from 35mm transparencies on commercial color assignments. It is not necessary to point out here why. However, I do believe that the introduction of 35mm kodacolor could set a new trend in commercial color photography.

"With the development of this film the many inherent advantages of the 35mm camera as compared to the large cameras can be fully utilized without loss of reproduction quality.

"Kodacolor film in combination with C printing makes it possible to supply the Art Director with large size numbered color proof prints and large size color finished prints of excellent quality, as against the 35mm transparencies... too small to view, and too small to show the client. This quality C print is due to the wonderful resolution of the kodacolor film."—*Herbert Loebel*

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NEW BOOK

176. **Penrose Annual 1958.** Edited by Allan Delafons. Designed by Arthur Spence. Highest quality material on the graphic arts in Europe and the United States, a review of the best in all fields, excellently designed and reproduced. Thoughtful articles by authorities in all the fields of graphic arts, both of general and technical nature. 138 pages plus 25 sections of illustrations. \$11.50.

ANNUALS

156. **International Poster Annual, 1957.** Edited by Arthur Niggli. A cross-section of poster design ideas and art the world over. Large, well printed illustrations of 500 posters from 20 countries plus critical analysis of trends by three authorities. \$10.95.
162. **Graphic Annual 1957/58.** Walter Herdeg & Charles Rosner. 813 crisply printed illustrations of the years best in art and design in every media from every country. A visual idea file, informative, stimulating. \$14.00.
165. **36th Art Directors Annual, 1957.** The 36th show of the New York Art Directors club, in permanent form. Book is bound in brown cloth, gold stamped, and comes in durable slip case. Designed by Nelson Grupp with the assistance of Edward G. Infurna. Lettering by Harold D. Vursell. \$12.50. (Also available, the 35th Annual. Order number is 146. \$12.50.)
171. **U. S. Camera 1958.** Edited by Tom Maloney. Special recognition to advertising photography with special section of 15 pages of best of year, chosen by New York AD club. Also, color photography, portfolios by leading photographers, special reports on rockets and missiles, other special subjects. \$8.50.
172. **Modern Publicity, 1957-58.** Frank A. Mercer, Editor. Over 1000 illustrations, more than 100 in color, of outstanding ads and promotions from all over the world. All pieces are fully credited, indexed. Everything included, from trade marks, labels, through record sleeves, packaging, direct mail, as well as news and magazine ads. \$10.

ART

154. **Art Archives.** Edited by Harry C. Coffin. Over 500 line illustrations of historic periods, events, activities, persons and places, all for unrestricted reproduction in advertising and publishing. An introductory page lists aids on how-to-use, for example, for line reproduction in black, in color, with overall screen in one color, etc. An alphabetical cross-reference index is included before the main body of spiral-bound coated paper pages. \$10.
155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.
164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kinghan. Author, in the field over 37 years and now with

BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.

167. **Ben Shahn, His Graphic Art.** James Thrall Soby. "Philosophical implications of his art" discussed, also techniques, content, plus artist's professional history. More than 100 reproductions, eight pages in full color. Chronology, bibliography. \$10.

169. **300 Years of American Painting.** Alexander Eliot. A tremendous project by Time, Inc. which for the first time correlates American painters and their art with the historical development of the country. Time's art editor describes the artists, their work, personal histories. AD Michael J. Phillips. 250 full color plates. \$13.50.

LAYOUT

137. **Layout.** Raymond A. Ballinger. Covers all creative aspects of layout, discusses design theory. Should appeal to ADs, artists, and students. Author of *Lettering Art in Modern Use*. Ballinger feels that printed page is still most valuable means of communication. A practicing layout designer, he is director of the department of advertising design at the Philadelphia Museum School of Art. Examples from 66 ADs and art editors are given, as well as numerous examples of the work of artists, designers, photographers. \$15.

PHOTOGRAPHY

166. **American Society of Magazine Photographers Annual.** Edited by Jerry Mason. Thirty-six leading photographers selected their own favorite picture stories, wrote their own comment. Albert A. Squillace, AD. Cover design by Eve Arnold. \$4.95.
170. **The Focal Encyclopedia of Photography.** This 1298-page (not counting 32 pages of introduction) reference work, takes the place of a complete library in the field. P. C. Poynter was the art editor. Alphabetically arranged, loaded with graphs, diagrams, b/w illustrations. \$20.

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138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

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152. **The Television Commercial.** Revised and Enlarged Edition. Harry Wayne McMahon. The author, a tv commercial consultant, was vp in charge of tv commercial production and a member of the creative plans board at McCann-Erickson, New York. His book discusses all phases of television commercials and uses examples of actual jobs to illustrate points. \$6.50.
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(continued from page 104)

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DIRECTIONS by Stephen Baker



$$\frac{I}{Q} = \frac{\$}{Q}$$

Ask a copywriter or account executive for his candid opinion about his art director friends and almost invariably you'll hear something to the effect that art directors are terrific guys but they're just not as smart as the rest of the people in the advertising world. Yes, they have talent, they know what to do with a pencil. But...

As one writer put it: "Our art director is the most ignorant genius I ever met."

It seems that art directors have created a neat brand image of themselves that isn't all to the good. The popular belief along Madison Avenue (with some exceptions, of course) is that those working at drawing boards seldom know—and care even less—about the real issues at stake.

Is it really true that art directors have smaller brains than copywriters, account executives, research men and other functionaries in advertising? Or is it only a myth born out of the theory that only art-minded people can truly understand other art-minded people?

Out of curiosity, we took an informal survey among some forty of our art director fellows to see whether their outlook was really limited to the sketchpad and little else. It was our hope that through this private little research project we might establish the idea once and for all that art directors have as broad interests as anyone and an insatiable curiosity about the world around them.

We must, however, sadly report that the result of these interviews was not too encouraging. For example:

1. Only two of the art directors read six or more books a year. Most read less

than three.

2. Only one had a subscription to an advertising trade magazine other than Art Direction (Printers Ink). Sixteen "occasionally" scanned such magazines if they were handy. The rest never read the magazines of their trade; many didn't even know they existed.

3. Most of the interviewed art directors had formal art education. But only eight bothered to supplement their art training with additional courses outside their field. One did report he had attended a copywriting course.

4. Hobbies most popular in this group: photography and watercolor painting.

5. Only eight had memberships in professional organizations. The majority belonged to no clubs or groups of any kind.

• • •

Such limited interests—referred to as "intellectual laziness" among sociologists—can put the art director at a considerable disadvantage in this business of ours which is populated, by and large, by bright and alert people.

Sheer artistic talent may carry the art director far, but the road is so much rougher if his creative genius does not allow for interests outside the realm of art. How can he expect to keep up with the rapidly changing trends, the appeals that will make people buy? How can he intelligently discuss basic advertising problems with the writer, account executive, client?

How nice it is to be dubbed "an artistic genius." But how much nicer—and more profitable—it is to be called "an artistic genius and a smart advertising man."